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# The gender of request forms in contemporary American writing

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THE GENDER OF REQUEST FORMS  
IN CONTEMPORARY AMERICAN WRITING

A Thesis

Presented to

The Office of Graduate Studies

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Cherleen Anne Pearce

December 1994

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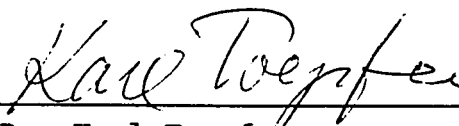
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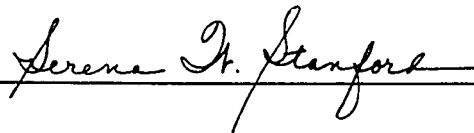
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## ABSTRACT

### THE GENDER OF REQUEST FORMS IN CONTEMPORARY AMERICAN WRITING

by Cherleen Anne Pearce

This study examines the forms that women and men use when making requests. It looks at word choices and syntactic styles used by characters as written by four contemporary American novelists. By comparing data retrieved from the books, it was possible to view language use differences and similarities as a gender issue. The information is divided by the gender of the characters in the novels, and by the gender of the authors. This combination allows an added dimension to the data which reinforces the concluded hypothesis.

Since this subject matter has only been explored in recent years, research was somewhat limited. The study of "women's language" came to the forefront during the feminist movements of the 1970's. By using a comparative style of research, much was revealed about gender similarities in language use. The results show that sentence style and word choice are predicated more on socioeconomic and educational circumstances, than on the gender of the individual speaking.



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## **CHAPTER 1**

### **An Introduction to Gender Differences in SAE**

**1.1 Women's Language: Fact or Fiction.** Does a "women's language" exist in Standard American English (SAE)? If so, what linguistic characteristics does it contain, and why? Most would argue that their upbringing has shaped their ability to socialize, their choice of values and their opinions, yet many fail to recognize that this formation of self also is illustrated in language use. This thesis attempts to identify any linguistic indexes which could be attributed to a "women's language."

Some contemporary languages do have a commonly recognized difference of vernacular usage by the sexes. Japanese is one such language and is often held up as an example of this difference.<sup>1</sup> With the vast cultural, economic and geographic variances in the United States, a unifying language which could be the attribute of women seems unlikely, yet many linguists and grammarians still persist in dividing language by gender. Research has proven problematic. Frequently being executed by the culturally dominant group, comparative studies fail to isolate quantitative differences which correspond to either sex. This study will look closely at the forms in which men and women make requests and at perceived "politeness," which is viewed as an issue within women's speech patterns and which

is believed to supply a linguistic index of gender difference.

**1.2 The Request.** Request forms in SAE provide one potential index of language use. Prior research dealing with women's language use has assumed a number of givens attributed to women which have proven inconclusive. Since 1975, when Robin Lakoff "defined" differences in women's language use, those impressions have all been proven incorrect. The specific study of the illocutionary act known as the directive, a concept pertinent to speech act theory which defines request types, will permit an examination of widely held myths about women's language.

By changing the syntactic form of a proposition, the speaker controls the reaction of the hearer to a request. As a desired event, a request may take one of three forms: (1) an interrogative; (2) an imperative; or (3) an indirect request. These variations in syntactic use for making a request will be defined, sought out, and examined to see if they actually are used differently by women and men. Studies done by male linguists in the 1960's and 70's indicated that women speak in less direct terms, appearing too timid to ask directly. The purpose of this paper is to discover whether the feminist linguistic view that women are more polite than

men when using the request form in the English language is, in fact, a reality. The problem is to determine if the dominant culture, defined by white Anglo-males, does use the imperative form when requesting, while women use the more polite interrogative, or indirect request with an excess of modals.<sup>2</sup> The syntactic styles associated with women are:

- *tag questions*
- *hedges*
- *speaking in italics*
- *indirect illocutions*
- *politeness*
- *hypercorrect grammar*
- *excessive use of modals*

These syntactic styles will be fully defined in Chapter 2. However, in order to test this assumption, one must look into the history of various parts of Standard American English usage, as well as what grammarians have said is correct and have defined as "strong."

**1.3 Gender Defined.** Discussions on gender within linguistics have a long and varied history. The original use of the term "gender" was by no means pejorative nor did it indicate a situation in which dominance and subordination were inherent factors. The term denoted different classes of word categorization, and had nothing to do with sexual

gender. Unfortunately this is not the case today. The recent use of the term "gender" is associated with scholars of women's studies and women's history during the 1970's. Before the adaptation of the term by feminists to explain women's powerlessness, the word had been used as a linguistic-grammatical term explaining certain language constructions (Offen 1991:7). The mere mention of the term "gender" now brings to mind a difference which connotes right and wrong. It is through this dichotomy--the good and the bad, the correct and the misused--that misunderstanding and division appear. Unfortunately, the term has come to be a synonym for sex differences. This is a *linguistic* error because linguistic gender, or grammatical gender, is culturally based, while sex is biological (Kramarae 1992:173). This misconception allows for the supporters of the status quo, which presents gender issues as "natural," to assume that differences are biological, thus dividing the cognitive abilities of the sexes on a purely erroneous concept. Rather than view an individual's abilities as personal traits, women are often viewed as inherently inferior to men by birth.

Initially, when the issue of gender and language was explored, gender differences of language use were not problematic. Robert Bales (1950) studied phonological correlations of speech between the genders (Thorne 1983:15).

Nothing controversial was explored; consequently little attention was paid to the results. But within the last two decades feminist theory has taken a whole new look at presupposed and accepted language use differences, questioning much that has come before.

**1.4 Comparative Reasoning.** Differences have been assigned to show women's innate inferiority, implying that somehow linguistic patterns are inherited. Early in this century, grammarians listed what they believed to be women's inadequate abilities when using language. Smaller vocabularies and less complex sentence structure were seen as inferior women's language use. As far back as 1922, Otto Jespersen pointed out marked differences of "women's speech." In the chapter on "The Woman," Jespersen (1922:239-54) puts forth his beliefs about how women use language, without any qualifying data to support his contentions. Interestingly, there is no chapter called "The Man." By implying that men had no separate linguistic categories, Jespersen assumed male speech was the norm. The differences he noted were only possible by using a comparative format to find deviation, yet his claim was that intuitively one could notice the soft way women spoke.



By using the standard of the White-Anglo male speech, he created a split between "correct" and everything else. Jespersen's work primarily dealt with the grammars which dictate usage. These ideals prescribe correct application of grammatical English rules, not including such common usages as the colloquial or the vernacular. In effect what is set up is a standard which certain individuals deem "proper" language use, thus relegating any other usage to "less-than."

There have been many theories put forward which attempt to explain the inherent inferiority of women. This is true not only within the constructs of language use, but in many other areas as well. Linguist Dennis Baron, on the other hand, does not follow his male contemporaries in his views of women's language use. He considers the idea that the first woman in the biblical story of creation was supposedly derived from Adam's rib to be a mistaken notion in that it presumes that anything "female" is a derivation, and consequently is implicationally inferior (Baron 1986:1). He believes that women's words, or anything else linguistically associated with women, are wrongly viewed as a sub-group, without their own foundational status.

**1.5 Gender Noun Class and Sexual Gender.** The implications of gender noun class as a grammatical function should not be confused with implied sexual gender. Gender differences in -daily SAE<sup>3</sup> use present a dilemma for linguists. There exist no clear cut delineations of sex gender with respect to language and its use. In order to examine use differences it is necessary to look at the background which contributes to an individual's speech habits and to those of a given group.

Identification of the groups to be studied in this paper may seem simple: women and men. It is not quite that simple. Background indicators are extremely important. Included in the study of this phenomena are examinations of the origins of words which directly pertain to the issue of women and language and to their accompanying usage, of early childhood development of both women and men, and of women's linguistic roles, both past and present, in the constructs of a patriarchal society.

Contemporary linguists no longer refer to women's and men's language, but refer to the differences as a matter of gender. This meaning associated with gender, associated with biological sex, has become the standard. This term has developed a powerful reputation when referring to female/male differences encoded in language. Actually, however, it originated for a far different usage. Coined by the Ancient Greek sophist, Protagoras, the word "gender" is

derived from a word denoting "class" or "kind." It became a system for classifying Greek nouns into three types: feminine, masculine and neuter. This system had nothing to do with whether a noun was associated with female or male, but rather with its function within a sentence structure (Cameron 1985:62-3). The age old example of this comes to mind from Latin; often the first noun students of the language encounter is "*agricola*" meaning "farmer"--a feminine noun having nothing to do with the biological gender of the Roman farmers.

SAE contains only relics of gender noun classes, as such, but many of today's languages have active classifications. Most European languages, as well as non Indo-European languages, have those designated noun classes. There seems to be no correlation as to the object/noun and its assigned gender. Animacy,<sup>4</sup> although recognized as a classifier of certain nouns, does not contribute to the gender assignment (Frank 1983:69-71). In a rather subdued fashion, SAE contains semantic animacy. With relative pronouns the animates are *who*, *whom*, while the inanimates are *which*, *what* and *that*. Another aspect of SAE is the use of semantic sex gender. This phenomenon is seen in personal pronouns such as *he*, *him*, *his* and *she*, *her*, *hers*. Used in the context of daily speech, SAE encodes sex gender

syntactically and semantically. Some languages lack personal and relative pronouns. In SAE gender is more covert.

Those same traits ascribed by Protagoras still are identifiable in various languages. It is important to note the difference between a *gender noun class* or grammatical gender, which is used to designate certain non-sexual characteristics of a word, and the current use of the term "gender," which is used to illustrate differences of language use between women and men. Grammatical gender is often believed to be *natural*, with the "norm" defaulting to the masculine, thus making the feminine not only unnatural, but not the norm (Cameron 1985:64-67). This concept again gives evidence that the masculine is the desired, the best, even though these gender uses were not based on any given actuality or natural law, just on man-made laws.

**1.6 The *Inherited* Linguistic Option.** It is preposterous to accept the idea that "women's language" is somehow genetically passed from generation to generation without concern with educational background, societal status or the ethnic identities of the speakers involved. When linguists like Jespersen and Labov imply that women are inherently inferior in their abilities to use language, especially SAE, they overlook many crucial factors which dictate an

individual's language aptitude. And yet there is an irony in this contention. This notion places all women in one category, while asserting that all men are not created equal with respect to language use. Differences are expected when looking at male speech styles and patterns, because of position in society and economic resources. It is a total contradiction to group all women into a single category with respect to their language use, while men are divided by education and race, as well as many other factors. Of course reality shows that those factors affect women's speech as well as men's, but for some reason, male linguists tend to say women inherit their "inferiority."

Acceptance of theories of speech act differences based on sex gender has become as ingrained as the acceptance of the physical differences between women and men. Dennis Baron attributes this fact to Noam Chomsky's theory of the innateness of human language. Genetically programmed, language differences are not only expected, but unfortunately equated with defectiveness. "[S]pecifically, physiology is somehow reflected in philology" (Baron 1986:55).

Although there is evidence that language abilities are inherent in the human species, there remains no gene-link which can be distinguished as carrying the "language" DNA. At this point in time, gene studies are not sophisticated

enough directly to identify why humans are able to use such a complex form of communication. If and when this kind of sophistication is achieved, the theory of women's inherited "inferiority" might take form. As yet, it has not. Those same factors which influence the language of young boys through to manhood affect women as well. This paper will investigate social influences which dictate the conditions of style and manner used in speech and show that the ability to learn has a direct correlation to socioeconomic status.

#### **1.7 The Effects of Socialization on Linguistic Usage.**

Contemporary discussions by female and male linguists incorporate social factors. The study of women's linguistic behavior has only been approached in earnest in the last few decades. The topic has brought about theories which vary greatly. The reportedly acute differences the genders display when speaking are viewed skeptically by many. Women and men alike do not see the situation as one with a single or possible answer. Today's studies of difference in speaking directly reflect the group making the study. Although it is fairly common for the sexes to decry the opposite group as ineffective communicators, little attempt is made to realize why those problems of misunderstanding take place. Studies of these phenomena, which have been made

in an attempt to explain an age-old situation of difference in speaking, have thus far been dominated primarily by white-male linguists, but as the field has expanded in the past few years, a great many feminist linguists have completed works focusing on women's priorities. Robin Lakoff wrote the first definitive work in 1975, *Language and Women's Place*. Since then many more books and studies on the subject have been made by women who seek self-definition. The problems of difference in language use run deep, causing both sides to point to members of the other sex and blame them as the poor communicators.

The popular consensus of contemporary linguists is still that women's speech is often perceived as subservient to men's. Since dominance is an issue within the study and use of language, it seems important to both acknowledge and transcend it. By locking into stereotypical beliefs, this work could easily produce results which would support the subservient role for women espoused by many, yet that idea seems intrinsically flawed and at the least a gross exaggeration.

The subject of "women's language" is a complex one, which must be addressed and examined within a social context in order to detect if in fact such a language in Standard American English exists, or if it is ill-perceived by some critics of women. The questions present themselves: Is there

a "women's language," and if so, what is it and by whom is it used? The answers are many and, as expected, quite varied. Often tied to the type of work women perform, women's language is described within the structure of the work choice. Traditional female occupations such as housewife, elementary school teacher, manicurist and other such work have been observed to dictate certain speech patterns (Maxwell 1978:219).

**1.7.1 Women's Language Defined.** From 1922, when Jespersen explored women's speech, through 1972, when Labov defined women's stylistic differences, women's language had only been viewed in a comparative fashion (Thorne 1983:247). Jespersen believed women spoke with limited vocabularies, less complex sentences and more rapidly than men, giving little thought to what they said (Jespersen 1922:252).

William Labov wrote of the "careful" speech women use. His book, *Sociolinguistic Patterns*, held that women used advanced speech patterns in casual talk while using the most correct form during formal situations (Labov 1972:301). This explanation of status being tied to sex differences, was based on a social stratification model. Both Labov and Peter Trudgill (1974) conducted sociolinguistic studies which confirmed the notion that women are frequently in the



vanguard of linguistic change. Unfortunately, this belief leads to the notion that women are attempting to gain status through proper language use, likened to climbing the social ladder (Coates 1989:15). This idea in turn led to the supposition that women use hypercorrect grammatical forms.

Not only is such a supposition a stereotype of women, it is a stretch in reality. Trudgill contends that lower middle-class women emphasize correctness in their attempts to overcome perceived inadequacies in their social status (Trudgill 1974:181). The explanation given for why women use hypercorrect grammar, while men chose not to, is that working-class speech patterns are considered *masculine*. These grammatical forms are not only syntactic as, for example, *proper* verb-subject agreement, but also reflected in pronunciation (Lakoff 1975:55). Men drop their "g's" on words such as going or coming so that they sound more masculine. *Goin'* and *comin'* reflect a less structured, less grammatical use of English, which is seen as masculine to some. Rather than a trait of sexual gender identification, it appears to be more a trait conditioned by socioeconomic situations. Levels of education are contributing factors for both the genders when it comes to language use and choices of speech elocution.

Women are considered "finicky" when it comes to pronunciation. When, in the nineteenth century, the question

form *aren't I?* came into existence and replaced *ain't I?*, it was not well received. Considered a too polite innovation, men felt it feminized a part of their speech (Baron 1986:63). Again, women were pushed out of the vernacular and again are shown as the deviant. There seems to be a male based deviation-explanation for every disparity of language use between the sexes. Taken a step further, these differences have been described as being indefinable, thus falling into the category of one of the "mysteries of the universe" (Kramarae 1981:9). As men search for the answers to language differences between the genders, frequently they become baffled and attribute the situation to something beyond the human scope. Although this sounds ridiculous, certain male linguists consider "women's language" an enigma.

**1.7.2 Women's Recognition of the Issues.** In 1980, Dale Spender published an extremist's views on language dominance. Her book, *Man Made Language*, purported that since language was a creation and within the domain of men, women could not adequately use its structure effectively. Her feminist doctrine called for *naming*<sup>5</sup> women's experiences (Spender 1980:62). This book and others of its time were in direct response to the understanding in feminist circles

that communication in the English language between the sexes left much confusion and misunderstanding. She feels both use and non-use are dictated by men. Focussing on the lack of speech often desired by men in women, Spender attempts to redefine language.

Silence is a part of language use which must not be overlooked. As perceived by many males, it is a socially ideal aspect of women's language: "Women are considered better seen than heard." Often what is unsaid means as much as what is said. Put forth as a male concept of perfection in both women and children, silence oppresses those who may not speak. By muffling women's voices, male dominance is preserved (Cameron 1985:93). It is **not** golden. As feminists study the history of women, especially in this country, they are saddened not as much by what can be found, as by that which cannot. The thousands of muted voices never allowed to speak for themselves, will never be heard (Kramarae 1992:419).

**1.8 Linguistic Disparity.** Literacy and early childhood socialization are fundamental in the development of linguistic use. Long held up as a sign of power, literacy affords opportunity. As is the case with most technologies, it too has been the province of male domination. This

situation exists in both the United States and post-Renaissance Europe. In this country, there are still educational disparities between the sexes (Sadker 1994:15). Examining the evolution of these differences requires looking at early childhood development.

A look at the socialization of young girls and boys allows a window into these differences. Society places different expectations on children. Girls are expected not to "talk rough" in the same fashion boys are. If they do, they may be ostracized, scolded or have their actions mocked. "*Good girl*" behavior comes explicitly from teachers and parents by asking them to "*Be nice,*" "*Talk quietly,*" "*Be calm*" and "*Cooperate*" (Sadker 1994:90). These requests suggest that certain levels of linguistic and behavioral cooperation must be maintained in order to be "good." By forcing these behaviors on young girls, society is keeping them in line, in their place. Sociolinguists feel this early separation of special linguistic usage can set a pattern which is permanent (Lakoff 1975:5). This way the girl will grow into a woman who knows well her place in society. Her speech patterns will mark her, thus keeping her in a demeaning position. A "good girl" will grow into a cooperative woman, thus remembering the "right" method of speaking, of making a request. The question is, has society

successfully conditioned women to make requests differently from men?

**1.8.1 Early Education in the United States.** Gender disparity in education in the United States still exists. In 1994, Sadker and Sadker published the results of a twenty year quest into the inequities of the educational system in place in the United States today. Their book, *Failing at Fairness: How America's Schools Cheat Girls*, exposes stereotypical behavior on the part of teachers and administrators when dealing with boys and girls (Sadker 1994:198). Much of what occurs in and out of the classroom is performed automatically by faculty members. That is, their own conditioning from childhood still affects responsive behaviors to children as they carry out teaching and administrative chores.

Boys are given more time, effort and quality attention than girls in America's schools. As the "heirs apparent to society's rewards," boys are not only given the bulk of their teacher's time, eight times as much in fact, but are also featured in most textbooks.<sup>6</sup> While extra resources are allocated for special needs for *bad* boys, girls somehow manage to plod along.

It is through this lack of attention that girls begin to lose their sense of self, their self-esteem. As adolescence approaches, girls feel less secure of who they are and where they are going. Boys, on the other hand, tend to feel better about themselves. In a study conducted by the American Association of University Women, the self-esteem of boys between elementary and high school dropped by 21 percent, while the self-esteem of girls fell 31 percent<sup>7</sup> (Sadker 1994:78). Boys began to like the way they looked, while girls became less comfortable about who they were becoming.

A correlation exists between a girl's self-image and the way she is treated. Some teachers display overt biases, while most do it unconsciously. An illustrative example is the way one elementary school teacher chose to show off her outstanding students. On the bulletin board were honors for girls and boys: *Brilliant Boys* and *Good Girls* (Sadker 1994:73). The disparate lexical categories for accelerated performance again shows girls no matter how wonderful they are, they are not equal to or better than, boys. "Brilliant" refers to intelligence, while "good" refers to behavior. These two areas are not the same, thus giving girls the message the best they can do is *good*. If they behave, they are doing their best.

Although this seems to be an accepted pattern in the educational system in the United States, there is another school of thought. Patricia Sexton feels that boys are "feminized" in school. She believes school words are "clean" and "antiseptic," denying little boys their right to use "tough and colorful short words" (Sexton 1970:25-6). The Sadkers acknowledge this situation, but see it differently. Citing such male rites-of-passage as hazing, date rape and aggression on the sports field, they see boys turning into men and developing into less responsible and more volatile individuals (Sadker 1994:220-2). They do not concur that boys are feminized, but do see a harsh change in attitude of young males. As boys mature, they strike out against any perceived feminine influence, opting for extremes. By acting out like "men," they loosen the bonds of femininity and strengthen their masculinity.

It seems strange that boys both dominate and are dominated in school. Not strange, though, because no matter which school of thought is subscribed to, boys are still the dominant force, requiring the bulk of the teacher's time and effort.

**1.8.2 Other Influences.** Socialization plays an intricate part in who we are. Outside forces affect the individual as

much as home life, so looking at the path placed before young people helps to understand adult behavior. As a path to follow toward those differences, the work done by the Sadkers has laid a firm foundation, yet schooling is not the only way individuals develop into their own. Job choices, lifestyles and personal goals often come from within, contributing to the who and what a person becomes. Looking at sociolinguistic phenomena which adults employ is a way to define and understand difference. This situation may be looked at through various media, perhaps allowing new insights.

With the knowledge gained from reading about expectations placed on women when using Standard American English, it may be expected that a stark contrast should emerge from exploring a corpus of information. Women may communicate differently than men, but just how differently remains to be seen. Devices of syntactic *softening* such as *tags questions*, *hedging* and *hypercorrect grammar* should play a role in linguistic differences between the genders, if the different treatment of girls outlined above is reflected in their adult speech. The evidence produced from this paper should support the fact that women not only speak differently in general, but especially when making polite requests.



## CHAPTER 2

### Methodology

**2.0 Hypotheses.** Given the lack of comprehensive studies of women's speech patterns in English and the conjectural nature of many of the comments made by modern linguists, much needs to be done in specific research areas. This thesis will attempt the study of a collected and stable body of speech by women. Without reference to any idea of "inferior" or "male standard," this study will concentrate on women's and men's uses of the request form. For testing purposes, and in an attempt to discover if there is actually a difference, this these will assume the following hypotheses:

1. That there is a difference in the syntactical styles of women and men in their use of the request form.
2. That women's style is reflected in their use of what is currently described as "weak" or "polite" request forms.
3. That differences of syntax exist without reference to education, social position, or ethnic background.

If this investigation can prove these hypotheses, we can begin to look at other syntactical forms in women's speech, to discover whether there are true biological gender patterns. Again, if these hypotheses are true, we may have some true linguistic grounds for speaking of *variations* in

standard SAE, rather than a "sub-standard" or "inferior" women's pattern.

**2.1 The Data Search.** In order to study request forms, the problem was to decide on a method of obtaining data. The next problem was to decide on the kind of data, whether oral conversation or written text. Through observation, I found that everyday people do not spend their time making requests of one another. In the daily conversations used by people, requests were actually infrequent. It became necessary to find an efficient and stable source of conversation which lent itself to study. A viable option was to glean all request forms from several works of literature. It is common in the social sciences to use literature as a model.

Once I decided to work with data from literature it was a question of obtaining a corpus of information which would lend itself to scrutiny. In order to devise an effective search method, it became necessary to choose the novels which I believed to present different literary styles and character types. Another important factor was that I should have no prior knowledge of content or style of the novels. A final consideration was that, aside from all other aspects of characterization, the characters be portrayed realistically, with an author attempting to capture true

dialogue, not any kind of idiosyncratic speech. Thus, for example, the novel could not be a fantasy set in some other world, where speech patterns have unusual meanings.

Concordance programs now offer an efficient way to capture a desired lexical category or syntactic form used by an author. Request forms, however, take many forms. So many, in fact, that it proved impossible to use computer aids to find all the varieties of requests and lift them directly from their text. As soon as a new grammatical form was defined as being a request parameter and added to the list, yet another variant would appear. Quickly it became apparent that no one program could provide a comprehensive search for requests. The final option came down to obtaining data by hand from written works. Only by doing this, could I be sure to have a comprehensive corpus.

Once I decided to gather data by hand, it was a question of identifying the type of data to seek. Syntactic structure and lexical categories are forms which each speaker uses when making requests. These are formal differences which may be identified as linguistic phenomena which dictate rule-governed speech. From a range of basically standard choices, individual speakers may adapt their usage to fit their style. On the other hand, hidden factors present themselves in the form of societal expectations. These motivations come from external

influences which form how an individual develops language skills. Education, ethnic background, geography, sex and many other factors, contribute to how one formulates sentences and expresses personal requests.

Also included in this search is the factor of *temporal* dimensions (Key 1975:30). Not unlike other social forces which act on an individual speaking, the historical period in which the request is made is of utmost importance. Differences in speech habits can be noted within a family from one generation to the next, making the temporal dimension of this paper a primary concern. Since this is a work which deals with contemporary issues in contemporary society, modern fiction presented itself as a fertile area from which to retrieve examples. The technique was manually to search for and transcribe from given material, contemporary representations of request forms.<sup>8</sup>

After transcription, then the data was run through the concordance program Micro-OCP. This program developed by Oxford University allows the user to specify syntax and/or word choices, after which it will conduct a search.

**2.2 The Story Lines.** The four novels chosen for this study were published in 1993 and 1994. These publication dates keep in line with the temporal factor previously

mentioned. At this point it is important to present the authors, titles and a synopsis of the plots.

A brief story line for each novel will allow the characters of the novels a place in which to operate. The first book, *Venus Envy*, is about a young, successful entrepreneurial woman, Frazier Armstrong, who on her death bed reveals her homosexuality to her family in a series of letters. After the letters have been sent, she discovers she is not, in fact, dying. This changed situation leads to a lot of exploration of personal issues surrounding not only her comfortable Southern lifestyle, but also her art gallery business. The protagonist, Frazier, sticks to her confessions and tries to work through the troubles she encounters.

Toni Morrison's *Jazz* is set in the heart of the Harlem Renaissance. The story weaves back and forth between the protagonist Joe Trace's share-cropper beginnings in the South, and his new-found freedom in New York City. His slightly off-centered wife, Violet, and he have good times and bad, but neither is a professional and neither has much power. As a stylistic trait, Morrison does not employ much dialogue. Preferring running narratives, her characters take on the role of narrator. Thus, her use of dialog and the resulting number of requests are low compared to the other authors.

Crichton's book, *Disclosure*, attempts to show a reversal of the sexual harassment theme. A contemporary topic, set within the structure of a Silicon Valley high-tech firm, this book is extremely contemporary. Both his female and male characters are strong. His female antagonist is Meredith Johnson, a scheming woman with no apparent scruples. Yet she is not the only powerful woman in this story, and consequently there exists a great deal of strong female dialogue. The syntax supports the contention that powerful women speak in powerful ways.

The last selection is a novel by Chinese American author Gus Lee. *Honor and Duty*<sup>9</sup> is about his protagonist's days at West Point and his inability to complete his studies there. Kai Ting deals with his new surroundings at the academy and his new found self. Since the book is about a men's school, women's dialogue is limited. That which does appear is mostly the comments of relatives telling a young man what to do with his life. Because of this story line, the voices of the women are infrequent. In spite of their infrequency, there is evidence of strong female voices.

As these books were chosen for the diversity of the backgrounds of the authors and without prior knowledge of their content, the story lines, locations and characters cover a broad spectrum. With this in mind, it was expected

that this study would produce results which are varied and different.

The syntactic styles which were used by both female and male characters, as written by both female and male authors, provided data to be assessed and presented to see if women actually do request in more polite forms. Very careful attention has been paid to pragmatic situations which call for certain syntactic structure. Any use of a rhetorical question has been discounted, for the only information analyzed here is that of a conversational nature. Another area left out of the data is the legal depositions taken in *Disclosure*. The pragmatics of the genre dictate that all queries take the form of a question, which alleviate choice by the speaker. Since the book's story is about a lawsuit, there are numerous depositions taken, usually by female lawyers. It seems, if included, the interrogatories would severely skew the data.

**2.2.1 Speech Act Theory.** Speech act theory will provide a common base from which to evaluate the data. Underlying the spoken words is what is called in linguistics a *proposition*. A proposition exists within a sentence and describes some state of affairs (Hurford 1990:10). Regardless of the speaker's attitude about the message

content or the syntax employed, the message content itself remains the same. The same proposition can appear in different forms of an *illocutionary act*. An illocution is the speaker's intention when making an utterance. These intentions may range from making an accusation or challenging a hearer to greeting or thanking a hearer.

An illocution is an intricate part of speech act theory, which is used to show the speaker is in control of the situation (Hurford 1990:244-46). For example, taken from different characters in the novels, three women make a request asking someone to stop talking. The propositional content of the directive illocution remains the same, but the form changes. Each woman asks the same proposition, "*You be quiet,*" but with completely different styles. With the sentence meaning remaining the same, the sentence form changes. Rita Mae Brown has her protagonist ask, "*Will you kindly shut up?*" (page 70, #10). Toni Morrison's female character is more to the point using the imperative, stating, "*Shut your mouth,*" (page 78, #1) while Michael Crichton's woman employs the negative by saying, "*Don't talk*" (page 84, #22). These three illocutions all have the same meaning, while using completely different syntaxes.

Request forms in the English language take three basic shapes: (1) the interrogative or question form; (2) the simple declarative statement; and (3) the imperative. The



imperative is defined as a sentence which contains no overt constituent in the subject slot (Greenbaum 1990:231). It must be noted that there are forms of imperatives which do contain a subject. When speaking in the imperative, there is an assumption which holds that there are *felicitous conditions* which must be met in order for the imperative to be a request. Those felicitous conditions are: (1) the hearer is capable of carrying out the action proposed; (2) the hearer would NOT do so in the normal course of events; and (3) the speaker wants the hearer to act (Kempson, 1977:51). This paper will investigate whether gender differences correlate with the variations in their syntactic choices and the possible reasons behind their usage.

**2.2.2 Stereotypical Expectations.** Many individuals still believe those attributes assigned as women's stylistic language use do in fact exist. Although studies have dismissed the ideas that certain speech patterns belong to women, some linguists still ascribe these variations to the female sex. A *softer* use of syntax is believed to be a trait of women speakers.

Robin Lakoff defined these structures but was sure to point out that there are no syntax rules which apply only to women. Long since dismissed as traits which women use, the

subject matter in Lakoff's 1975 hallmark work is frequently used as a base for current studies of women's linguistic characteristics.

One of the speech styles initially attributed to women, which has since been disproved, are the *tag questions* (Lakoff 1975:14-6). A "tag" is used in English to soften a request. This form allows the speaker to ask a question in a situation where she feels she already knows the answer. The speaker might say, "*It's cold in here, isn't it?*" expecting the hearer to agree, but not wanting to appear too assertive. A more direct way of asking would be, "*Isn't it cold in here?*" The "tag" is also considered a tentative mode of speech. A "tag" is attached to the end of what at first appears to be a declarative sentence.<sup>10</sup> There are two basic forms of tag questions: first the "formal tag," such as "*isn't it?*" and second the "informal tag" such as "*right?*" or "*okay?*" (Coates 1986:104). But as subsequent studies done after 1975 show (O'Barr (1980) and Atkins (1980)) tags belonged to neither women or men (Coates 1986:110).

Although "tags" are considered soft<sup>11</sup> or weak syntax by linguists, I disagree with that categorization. In most cases the speaker imposes her opinion on a matter, which presupposes a situation exists. When the speaker asks a straight forward question the hearer is allowed to give her direct answer, without any prejudgment by the speaker. For

example, Michael Crichton's Meredith Johnson asks, "*But you like it here, don't you?*" (page 89, #42) This question asserts that the hearer in fact likes it there and she is just trying to get him to agree. Ask in an interrogative which, by being direct makes no assertion, "*Do you like it here?*", the hearer is not responding to the speaker's belief, but to his own feelings.<sup>12</sup>

Another speech idiosyncrasy which is attributed to women's language is the *hedge*. The hedge tends to convey to the hearer that the speaker is uncertain about what she is saying. Examples of hedges are "*well,*" "*you know,*" "*kinda*" and so forth. Related to this are the uses of "*I guess*" or "*I think*" before a declarative sentence and "*I wonder*" in front of a request. If a speaker says, "*It's cold out there, you know?*" rather than, "*It's cold out there and I want to stay in,*" the hearer may not realize the speaker's intent to remain indoors. These hedges all give the impression the speaker is uncertain or insecure about what is being said. Hedging is supposedly used in spoken language by women to avoid sounding too masculine or assertive (Lakoff 1975:53).

Lakoff also described how women supposedly use more italics. This is to demonstrate a lady-like behavior, using intonation to soften a statement. Although the use of italics appears to have the opposite affect, linguists still believe women use more italics when "speaking." Although

italics are a product of written speech, linguists use the term to describe intonation. This idea of italics as a soft speech characteristic seems self-contradicting, since italics are used for *emphasis*, thus giving an utterance a stress point (Lakoff 1975:56). Emphatic speech is not considered weak, nor particularly polite. This set of syntactic traits, initially believed to exist in the realm of women's language, have since been recognized as universals, not confined to women.

**2.3 Indirect Speech.** Less direct speech is an identifiable trait of women in conventional roles. In a 1978 study conducted by Edith Maxwell, women were asked to listen to tape recordings of one-sided conversations and attribute an occupation to the speaker. There was a large selection of recordings which had different syntactic examples of the same conversation. One example of the request forms portrayed two women asking the same thing. After hearing these utterances, the women in the audience were asked to assign the appropriate occupation. The utterances were:

Speaker [1]      *"Well, hon, I really have to run. Wouldn't you like to get together for lunch soon?"*

Speaker [2]      *"Well, I must go. Let's get together for lunch soon."*

The listeners overwhelmingly chose housewife and elementary school teacher for speaker [1], while speaker [2] was heard as a lawyer or corporate executive. Speaker [2] can be assumed to be a woman with a greater position in her chosen field which deals with adults and/or a higher level of education. The stronger, more direct speech pattern of the second speaker gave the impression of confidence and power, while the first speaker was felt to be weak (Maxwell 1978:220-4). The listeners in the study were correct. Although this study worked only with women, male linguists such as Labov and Jespersen came to those same conclusions when analyzing male speech patterns. So, it shows that for both women and men, speech patterns correlated directly with profession and, indirectly, with the level of education achieved by the speaker.

**2.3.1 Politeness.** Politeness is felt to belong to the domain of women's speech within every theoretical construct. Because of the perceived role of the importance of politeness as a marker of women's speech, it must be carefully examined as a factor which may characterize gender differences in request forms. Feminists, non-feminists, women and men all agree at some level that women speak with an astute awareness of politeness. But there is disagreement

as to what contributes to politeness. It is important to define this term, since it may not mean the same thing to all people.

Politeness is expressed in both the syntactic form and the purpose of content. A speaker's purpose for politeness is explained as having one of three possible goals. Penelope Brown has defined them as follows: (1) one tends to be polite when speaking to a person with higher societal status; (2) one tends to be polite when unfamiliar with the hearer; and (3) one tends to be polite as a face saving device. When in doubt, politeness tends to save face in situations which are not familiar to the speaker (Brown, 1992:114-5). Brown and Levinson (1980) developed a theory of politeness, which uses general theories of social relations and linguistic practices to show how certain choices of language have strategic motives. With desired goals ruling the conversation, politeness provides a cross-cultural approach to achieving effective and respectful communication. The speaker is motivated by an end result and thus maintains a high level of respect for the hearer (Kramarae 1992:343).

Lakoff describes a "polite" request as one which does not overtly demand compliance nor impose the speaker's state of mind or views on anyone else. By using the interrogative, the polite speaker does not assert superiority over the

addressee (Lakoff 1975:18). Basically the assertion put forth by Lakoff is that the closer the speaker comes to making a request, rather than an order, the more polite the utterance appears to the hearer.

Politeness may not always be based on deference to the hearer. Understanding the various reasons a polite request may be used removes the concept that the speaker always feels subservient to the hearer. This contradicts Lakoff's assertions about why women are perceived as overly polite. The notion of subservience and domination is the concept which is thought to cause women, when making requests, to use a polite interrogative.

## CHAPTER 3

### Data Analysis

**3.1 The Corpus.** As described, this study collected request data from selected works of contemporary literature. As an issue, politeness is culturally and societally dictated and must be viewed as existing within a given scenario, in this case from the scenario of the four contemporary novels, *Venus Envy* by Rita Mae Brown, *Jazz* by Toni Morrison, *Disclosure* by Michael Crichton and *Honor and Duty* by Gus Lee. Although politeness is frequently used in deference to a person of higher stature, the data will show that women's speech does not necessarily change with respect to any one particular group.

In this period of political correctness, one expects to find current literature on the leading edge of today's speech patterns. Chosen without prior knowledge of their content or style, each of the four books examined presents an excellent case study. From them all request form dialog has been examined, compiled and evaluated in an attempt to see if the stereotyped language patterns mentioned in Chapter 2 actually exist. Through texts containing varied voices, the corpus will be a survey which, when examples are viewed together, will not produce a voice of the dominant group.



As individuals, the authors cover a spectrum of society. Rita Mae Brown is a lesbian author who was raised in the South. She writes from experience of living in a society which would rather not acknowledge what is seen. Nobel Prize winning author Toni Morrison weaves a tale of the African-American experience as seen through the eyes of crop laborers who fled the hardships of the South for the hardships in New York City during the Harlem Renaissance. Michael Crichton is an author who caters to contemporary readers with contemporary themes. His novel, *Disclosure*, deals with the issue of sexual harassment in the work place. San Francisco author Gus Lee writes of what he knows. Growing up Chinese during the 1950's came with many twists in the American Dream. The prejudice he ran into while following one of those dreams, a career in the Army after training at West Point, had many pitfalls and problems. These four different authors provided excellent variety of material with which to conduct this study .

**3.2 Syntactic Choices and Search.** An issue to be scrutinized was appropriation in dialog. Would the women authors use "stronger" syntax, emulating male speaking, or just write freely without adjusting their natural styles? Conversely, would the male authors weaken the language used

for female characters in order to effect a softness of the female voice? If there is a women's language in Standard American English, it should certainly be present to some extent in the pages of these four novels. Whether the style of requesting attributed to women by many linguists is visible, or some different style which women use is discovered, the data contained in its entirety in the four Appendices should prove revealing.

The statistical data, being random by design, may not overtly support any hypothesis. It might produce its own conclusions. This point is important in that there exists among the books a great disparity of conversational dialog, performed by a cast of characters from quite disparate groups. The lifting of the requests from the context in which they were made removes intonation, which frequently softens or alters the meaning. For this reason certain requests are marked to designate original intent. As each novel was scrutinized with great care to maintain a continuity of request form situation and illocution, the results found are consistent. That is, although the novels are different and contain different subject matter, the materials collated for this study are of a like nature.

Some 150 concordance files were run on the data contained in Appendices I through IV. The following list<sup>13</sup>

identifies the categories of words and which style of sentence in which they appeared.

**Concordance Files Run with Imperatives:**

- 1- **Imperatives:**  
*don't, let, let's, shut up.*
- 2- **Hedges:**  
*well, you know, kinda, kind of, I guess, I think, huh.*
- 3- **Polite:**  
*pardon, excuse, please.*

**Concordance Files Run with Interrogatories:**

- 1- **Modals:**  
*would, could, should, might, must, can, may, shall, wouldn't, couldn't, shouldn't, mustn't, can't.*
- 2- **Tags:**  
*isn't, right, okay, ain't, won't, will, doesn't, aren't.*
- 3- **Wh-questions:**  
*who, what, where, when, why, how.*
- 4- **Emphatic DO:**  
*do, did, don't, didn't.*

Tables 1 and 2 are the results of the computer generated data, and contain actual numbers of requests for each novel. The column to the left contains the ratio of usage.<sup>14</sup> Also printed next to the author's name are the total pages per novel.

**3.2.1 The Imperative (Table 1).** The initial results were somewhat alarming. No blatantly apparent trends nor

**Table 1**Data Analysis **IMPERATIVE** Sentences

Female Authors

	Rita Mae Brown			
	Female Characters		Male Characters	
<b>IMPERATIVE</b>	49/114	43%	14/30	47%
<b>HEDGES</b>	2/114	2%	0	0
<b>POLITE</b>	3/114	3%	0	0

	Toni Morrison			
	Female Characters		Male Characters	
<b>IMPERATIVE</b>	7/38	18%	2/22	9%
<b>HEDGES</b>	1/38	3%	0	0
<b>POLITE</b>	3/38	8%	0	0

Male Authors

	Michael Crichton			
	Female Characters		Male Characters	
<b>IMPERATIVE</b>	29/78	37%	24/97	25%
<b>HEDGES</b>	2/78	2%	4/97	4%
<b>POLITE</b>	4/78	5%	3/97	3%

	Gus Lee			
	Female Characters		Male Characters	
<b>IMPERATIVE</b>	8/51	16%	55/307	18%
<b>HEDGES</b>	0	0	2/307	.1%
<b>POLITE</b>	3/51	6%	19/307	6%

stylistic differences appeared. Upon closer scrutiny, though, subtle variations presented themselves.

The use of the imperative verbs "don't," "let's," "let" and "shut up" showed differences between the female and male authors and their respective characters. Rita Mae Brown wrote with heavy emphasis on the demand/command style of request. Forty-three percent of her female characters and 47% of her male characters used strong voices which demanded attention. Her protagonist insists that a newly acquired enemy "*Get out of here*" (page 72, #90). Brown was by far the author who used this form of request the most. Her male voices are equally as strong, if less frequent. The first imperative request made by a male character is straightforward and simple: "*Shut up*" (page 72, #1).

Toni Morrison treated the imperative quite differently. Her female voices used the demand/command twice as frequently as her male voices, yet overall the percentages were low. Not only low, but less demanding. Her women, especially Violet, the wife of the protagonist, use the imperative in a more of an advice giving situation. Violet implores "*Don't let this whip you,*" (page 78, #24) and "*Don't get mad*" (page 78, #26). Morrison's male voices exert less power and more advise, as well. When Joe Trace speaks, he speaks softly: "*Let me explain*" (page 79, #3)

Michael Crichton uses the imperative verbs for power in his character's speech. His female voices are those of women

of strength. All are members of occupations which require advanced education and decisive decision making. Thinking again of the Maxwell study, which had an audience attribute an occupation to the syntax of given material, Crichton seems to have done just that. "Don't act contrite with me, you asshole" (page 84, #30) shows how a powerful protagonist deals with her men. Attorneys, accountants and lawyers, his female voices all command respect and, if not given it, they respond with demands. This point will be brought up throughout the analysis of the data, and holds true not only with Crichton's female characters, but with Brown's as well.

Gus Lee's characters were on the low end of the spectrum of frequency of use. Both male and female usage of the imperative verbs was not overwhelming, nor conclusive. Yet that universal use of imperatives did appear. But again, as with Toni Morrison's characters, the request is less than a command. As a matter of fact, Lee's female characters were the only ones to say "please" with frequency. "Please, try again, Tai King" (page 109, #34) showed a different side to women characters. The male characters, mostly being of the military persuasion, were harsh and demanding.

Soft syntax as a less confident means of communicating, such as in *hedging*, was used infrequently. Insignificant usage lends credence to the opinion that this style of

speech, in these four novels, is not important. But politeness is.

That manner of speech most often attributed by linguists to women does not occur with much frequency. Both female authors used it only with female voices, while the male authors divided it equally between their characters. As the strand which tied all linguistic theory about women's speech together, politeness seems to have fallen by the wayside in these contemporary works. Whether we have developed into a less polite society, or are trying to break the stereotype, more in depth studies must be conducted to see if a trend truly is emerging.

**3.2.2 Interrogatives (Table 2).** In the interrogative data, the concept of softness and lack of confidence when requesting, falls into two categories. The modals, which are often associated with the female voice because they are considered both polite and lacking force, are not used with much frequency in the novels examined for this study. Both the female and male authors resort to modal auxiliary verbs infrequently. When this study originated, it was believed that women would use this polite form of request within personal relationships and when engaged in less familiar conversation.

**Table 2****Data Analysis INTERROGATORY Sentences  
Female Authors**

	Rita Mae Brown			
	Female Characters		Male Characters	
MODALS	17/132	13%	6/50	12%
TAGS	10/132	7%	2/50	4%
WH-ques.	65/132	49%	24/50	48%
Emph. DO	20/132	15%	10/50	20%

	Toni Morrison			
	Female Characters		Male Characters	
MODALS	10/87	12%	2/51	4%
TAGS	5/87	6%	5/51	10%
WH-ques.	50/87	57%	26/51	51%
Emph. DO	14/87	16%	4/51	8%

**Male Authors**

	Michael Crichton			
	Female Characters		Male Characters	
MODALS	40/422	9%	41/523	8%
TAGS	20/422	5%	43/523	8%
WH-ques.	114/422	27%	223/523	43%
Emph. DO	31/422	7%	77/523	15%



# Data Analysis INTERROGATORY Sentences

	Gus Lee			
	Female Characters		Male Characters	
MODALS	14/106	13%	75/641	12%
TAGS	8/106	6%	44/641	7%
WH-Ques.	43/106	41%	250/641	39%
Emph. DO	31/106	29%	88/641	14%

The percentages of modal use ran along consistent lines, with the exception of Toni Morrison's male voices, which used modals less than the rest. The overall usage of modal auxiliaries occurred approximately 11% of the time in the interrogative type request. Deviating by six percentage points, Morrison's men are the only group to follow the expected trend. With only 4% usage, this figure is the only one which reinforces the old idea that women, not men, use this weaker choice of words. This situation is definitely the deviation rather than the rule.

The other soft syntax application used while executing an interrogatory request form is the tag. A controversial syntactic choice, this form acts in a similar fashion as the hedge. No hedges occurred in any of the texts. Tacked on to a simple declarative statement, the tag sounds as though the speaker is not only seeking concordance, but approval as well. An example of a tag, the female antagonist speaks to her subordinate in *Disclosure*, asking, "We'll talk later,

okay?" (page 96, #36). An affirmative statement is transformed into a less direct question. Even though there is a sentence type shift, the speaker still lets the hearer realize what her intentions are, without delivering an order.

Usage of the tag was about even between the female and male authors, but the male voice received the majority of applications. There never was an excess of tags, though. The highest percentage was eight by Michael Crichton's male characters. This translates into 43 occurrences in 523 requests. Even though the tag was originally designated as a women's language trait, when the data from the novels used in this study are applied, they support the idea that men also use the tag form when requesting.

These data contradict theorists who claim weak syntax is the domain of women's speech. A tag is supposedly one of the weakest styles of speaking, yet it is a male trait. The results show that women's speaking habits are not as weak as some might believe.

The excess of Wh-questions came as a surprise. An example of a Wh-question is when Morrison's female character on the street asks, "*What is it?*" (page 79, #10). They range from the simple sentence as in the example, to much more complex ones. Other samples are "*Where is he?*" (page 75, #87), "*Why should he listen?*" (page 75, #88) and "*How do you*

*feel inside now?"* (page 75, #108). Wh-questioning was not the way daily observations of people carrying on conversations appeared. To read the texts, one would believe all people do is ask one another questions. The ratios of Wh-question usage to the overall use of questioning was extremely high. The lowest was Crichton's in female voices, with only 27%. On the other hand, Toni Morrison went over the top with clearly 57% of her female voices asking the familiar *who, what, when* and *why* queries. But even though her percentages were high, Morrison's interrogative sentences numbered low. With only 87 female question requests, it was easy for her to have such a high percentage. A more concerning difference is the 223 out of 523 (43%) that Crichton employed for his male voices. Gus Lee was high with Wh-questioning, averaging 39% for his male characters, which calculated to 250 Wh-questions out of 641. I realize there are literary styles which come into play for the authors and their intent, but I was very surprised at the high numerical findings with respect to the Wh-question.

As already noted, there were certain situations in which the pragmatics of the discourse demanded Wh-questions be used, and those situations were eliminated from the data. This could possibly explain the low use of Wh-questions for Crichton's female voices. I was careful not to eliminate

anything which was outside of those discourses, yet possible author intent may have been misinterpreted.

Although the female authors relied heavily on the Wh-questions, their overall use was the same for both women and men, thus not applying different styles or standards with respect to the genders. But Crichton and Lee both heavily favored the Wh-question for their male characters. Forty-three percent of Michael Crichton's male Interrogatories were Wh-question formed, while Lee's male voices used the same 39% of the time. On the other side, Crichton only used Wh-questions 27% of the time for female voices. Gus Lee actually used this request form more frequently, 41%, for his female voices than he did for his males. It appears Lee gave strong attributes to his women, while Crichton did not.

Wh-questions are a clear way of speaking and are quite to the point. Often they require a specific answer, which allows for clear communication. Frequently Wh-questions may be seen as being a more polite form, but not necessarily so. The deviation between female and male voices in both Brown's and Morrison's characters were marginal. As a method of requesting, the Wh-question style is strong. Again, another case appears in which women are not the weak voices, but the powerful ones. These results were not only unexpected, but not searched for. Looking back to Chapter 2 and the ideas many linguists put forth as traits that women speakers

exhibit, the corpus of data compiled for this research project seems contradictory. The data projects an image that women's speech is much more powerful than the research for this paper proposed. From this it seems reasonable and responsible to rethink "*women's language*" altogether as a late twentieth-century phenomenon.

A point to be kept in mind at this stage is that Crichton and Lee both relied heavily on the interrogative style of request. Crichton used a combined total of interrogatives in 946 instances, while Lee's totals were 747. This is compared to Brown's total of 172 and Morrison's 138. Table 2 contains the number of pages per novel, which are not proportionate to the differences in usage of the interrogatory request. Of course these characteristics can be attributed to literary stylistic differences, but there is still an incredibly large gap between female author's use of questions and male author's use of the same.

**3.2.3 Emphatic DO.** The final category in this sentence type is the *emphatic-DO*. An example may be heard in Brown's protagonist when she asks: "*Do you hear me?*" (page 75, #94) As a case which uses the *affirmative Wh-question*, this is not only a request, but a strong direct one. The use of this emphatic form of the verb "do" is frequent, considering it

only expands to include of "do" and "did" or the negatives "don't" and "didn't". The emphatic-Do can be found in both a question form, as illustrated above, or in an imperative statement often referred to as the *emphatic affirmative imperatives*, as in "Don't swear in front of me" (page 70, #30).<sup>15</sup>

Female voices, except in Crichton's case and nominally in Brown's, dominated. The strength of Gus Lee's requests lies in the strong linguistic force of the Chinese mother. Although operating in an overtly patriarchal system, the Chinese mother carries a great deal of authority and strength.

The other author's use emphatic-Do as a powerful verb is used to relay a strong desire. By definition that is exactly what it is (Celce-Murcia 1983: 409). As an auxiliary verb, the word is stressed for emphasis. This AUX appears frequently in the aforementioned Wh-questions. When scanning Appendixes I through IV, there are frequent sentences in which more than one of the situational usages appears. That is, the verb "do" was used in a non-emphatic Wh-question, thus relegating it to a non-emphatic situation.

The large percentage gap between female and male voices in Morrison's and Lee's use of the verb "do" are interesting. The two non-white, consequently non-dominant voices are almost exactly alike in their percentages of use.

The female voices in both Morrison's and Lee's books were twice as emphatic compared to the male voices. One must conclude there is a correlation between a non-white female speaker and how she uses a language which is defined by a cultural dominant of which she is not a member. This is an interesting point, which makes the choice of such different authors an important one. Not only are there categories which support the concept of female/male differences, but also ones which support differences of syntax between dominant and non-dominant groups.

**3.3 Ideas Rethought.** There exist within the context of these four novels interesting points of difference in syntactic structure when using a request form. One of the characteristics that I had not even considered was the excessive use of questions when making requests. It is not as if I expected none, but there are staggering differences (Example: Crichton's use of 175 imperatives compared to 945 questions). As I approached this work, it was viewed solely as a gender issue study. The choices of both the authors and their books were not made without consideration of ethnicity or race. I believed a variety of authors with a variety of backgrounds could forge a more universal idea of how women in the United States use language. The decision to choose

novels arbitrarily so that many voices would be heard was of great importance, because I believed the broader the range the data covered the more conclusive my results will be. Choosing the books while not knowing the thematic material was a chance act which allowed a broad scope of material. It would have been less authentic to choose books which reflected certain discourses which were chosen because of their content.

Actually, as this study was approached, the imperative idea of non-dominant differences had not been anticipated, but after analyzing the results, it cannot be ignored. There are in these four novels not only gender issues, but ethnic ones as well. Through this study a new light has been cast upon what is considered dominance and subordination in today's world with respect to linguistic choices.

**3.4 Summary of Results.** The results of this study have conclusively contradicted the original hypotheses put forth in 2.0. The syntactic styles used by women and men when making requests are in fact quite similar, if not the same. The women characterized in the novels were neither "weak" in sentence style, nor overly "polite." The primary contributing factors as to word choice and syntactic style for women were education, social position and ethnic



background. This shows that women and men have similar speech patterns which are delineated by sociological components.

## **CHAPTER 4**

### **Results and A New View**

**4.1 The New Hypothesis.** After reviewing the data compiled in Chapter 3, it becomes apparent that a new hypothesis must be formed. Women, when using the request form in Standard American English, are not more polite, nor less direct, nor weaker in their syntactic sentence structure. The same components which rule men's speech, social, ethnic and educational backgrounds determine women's speech patterns and use. Social scientists have seen this for years. Their studies of such extra-linguistic characteristics such as body language, gesturing and eye-contact are considered more traits of background, not gender.

This new perspective has emerged over the months of research on request forms in the novels of Brown, Morrison, Crichton and Lee. Gender does not account for different syntactic choices in the context of the novels as a reflection of contemporary society. Status, education, ethnicity and geography play stronger roles in the choice of use of the directive in SAE.

A new area of study, one which closely allies ethnicity and gender, has opened up for further research by linguists. The old ideas need re-evaluating to determine if they still possess validity today. In 2.2.2 these ideas were discussed. Such beliefs, about women possessing a weak sense of

Standard American English, about their politeness and their indirectness, seem not to apply to this study. At times the results were quite the opposite. The fact that the voices of the women characters in all four novels were strong and assertive sheds a different light on female/male communication. A redefinition of the strength of the tag question is in order. As Robin Lakoff made clear, it is not a trait exclusive to females. But upon closer look, as mentioned before, could this not be an assertive means of communicating? It appears so. When one of Michael Crichton's female voices asks, "*He always got under your skin, didn't he?*" (page 88, #28). The hearer knows the woman's opinion, that the character of Professor Dorfman tended to get under the skin of the hearer, and what she actually desires is concurrence with and support of her assertion. Not all "tags" are assertions, but it certainly seems worth investigating this usage as another interpretation of this form of question.

The one point in 2.2 that did hold as truth was made in the Maxwell study: that there is a correlation between occupation and syntactic form. This is especially true in Crichton's novel. The voice change from female Vice President to female secretary was easily identifiable. The secretary spoke with a more motherly approach, as when asking, "*Tom, do you want coffee?*" (page 88, #12). This

question in and of itself is not so telling, but the fact it occurs while on a ferry to work illustrates the mother-hen aspect often associated with the secretary class. The Vice President, on the other hand, asked, "*So: how bad is it?*" (page 89, #47). Very straight forward, no vagueness, she asks a direct question requiring a direct answer.

Italics, initially believed by Lakoff to be used by women to affect a ladylike behavior, appeared with greater frequency in male voices. The emphasis the male characters made was frequently accentuated with an italicized word. The idea I put forth, that italics are strong, not weak, appears to be true. When female voices did use italics it was for emphasis.

Linguists have a great deal of work ahead in order to sort out what, if anything in Chapter 2, remains applicable as the twenty-first century approaches. The old theories not only fail to account for the differences between the sexes in SAE, they are an outmoded means of approaching the gender difference issue in a time when the gender gap seems to be closing. Feminism continues to redefine itself, so women's linguistic choices change as well.

**4.2 Out with the Old.** This study of request forms does not support the old school of thought that women's language

is weak. Otto Jespersen defined, from his point of view, what he felt women's language was. Others followed, building a bigger and more biased gap between the genders, leading women and men to separate themselves even more. Language is an important part of the human experience, yet we have failed to discover an equal ground on which both sexes can communicate.

The study of women's language or gender differentiated language had to begin somewhere and those early linguists laid down their perceptions as they saw them. The white-Anglo male measured everything that was not his domain by himself, creating a divide which was unnatural and untrue. As women began searching for themselves, they saw discrepancies. Robin Lakoff both defined and rebuked earlier views.

Deborah Cameron wrote of a need for separatism. Looking to Dale Spender, who believes women cannot use "men's" language, Cameron realized the value of self definition, naming. By claiming women's identity, not as prescribed by the dominant culture, feminist linguists opened the doors for later students. The perception of difference remains today, but that perception is not always viewed as the same as it was by men.

Women see themselves as strong and capable, while many male linguists see them as weak and ineffective

communicators. As studies have emerged from different parts of the world, women have begun to truly grasp an understanding of women's ways of speaking. Claiming language as something which belongs to them, people are restructuring ideas and setting new parameters when it comes to *"difference."*

Looking for common ground seems a more productive way to approach the study of language use. Unquestionably, there are differences, yet there are more similarities. The results of this study do not point to any syntactic choice as having a specific gender assignment. Rather, the divisions are based on education, occupation, ethnicity and geography. Having studied Standard American English, I found that there is an enormous amount of information available containing many different views. Geography, alone, provides vast differences in language use. The amazing aspect of the research for this study was the number of books, articles and papers found on the female/male issue of difference, but little was said of the common grounds. This study has found more commonality than difference.

**4.3 Another Approach.** The hypothesis that women's language is stronger than had been believed gives ground for a study which may be less divisive and more unifying. There

remain differences, yet they do not appear to be of the nature originally defined. The disparities appear to arise more from educational and occupational grounds, than from just a simple case of gender. There appears to exist more of a "person's language," one which shows no gender difference.

## **CHAPTER 5**

### **Conclusion**

#### **5.1 A Broader View.**

I initially conceived this study to focus on gender issues. Seeing only the issue of gender as a topic, dominance was expected to be a component of this study. Now the issue has broadened and become more inclusive. Gender is not as pertinent a concern, but the race and ethnicity of the author/speaker have come to the forefront.

As a data gatherer, I used information from both linguists and feminists, who happened to be all white women and men. Not until well into the research did I notice how important the idea of ethnic background was. Without actually realizing that much of the research by others contained in this paper was that of Anglo people, I was looking only at gender as an issue. With that slanted view, the voices of women and men of color were forced into the background. I saw only their gender. This must change. Gender issues are not wholly represented, if all material available to and for students is produced by a dominant culture, which would have to be defined as white-Anglo women.



**5.2 Character Voices.** Stylistic elements aside, the authors in this study for the most part maintained consistency with the character voices engaged in dialogue. What has appeared within this study is what seems to be an unconscious genderless voice. No discernible intent to strengthen or weaken a gender voice has been made. The differences lie in cultural criteria, which an author possesses in spite of her/himself. This genderless voice comes from the author's intuitive linguistic foundations. Without deliberate unusual applications of syntax, the characters in the four novels spoke in characteristic ways which did not sound awkward, nor forced.

As is illustrated by these contemporary authors, language use is conditioned when perceived as a gender issue. Much study remains to be carried out about gender differences. The issue of politeness, long at the forefront of the concepts of women's language, seems to need re-definition. What had long been thought of as polite may now be archaic. A new definition is required when looking at contemporary research.

Another area exposed while conducting this research was the strength of and directness many of the female voices used. Reviewing the language used by Michael Crichton's powerful women and its direct correlation to his male character's speech patterns, there is evidence that a

powerful person uses powerful language. The idea that women use weak, indirect syntax needs to be studied further. Occupation has a bearing on the way a woman speaks. A kindergarten teacher will never speak to her charges in the same fashion a corporate executive will, but outside of the job, there is no reason the types of speech need continue. An awareness of speech patterns must be forged, as well as lexical choices employed by elementary school teachers and others who come in contact with young girls. If girls are continuously kept down through an inequitable educational system which does not provide sufficient role models within the content of their studies, they may find it difficult to break free of the implied restraints taught to them at an early age.

As long as women remain aware of syntactic differences which are used by different socioeconomic classes, a better understanding may be achieved. A stronger syntax assigns a power to the speaker which is perceived by the general population in the United States. Greater awareness coupled with the desire to improve, may prove to be the only way for equity in speech to be attained by women. Self definition allows for change, but that change must include all women, not just white-Anglo women.

**5.3 The Future.** More research shall be done on this issue. Contemporary literature allows a look at today's speech patterns which are unplanned and arbitrary. In the future I plan to continue to look further at works by contemporary authors in an attempt to discover other differences and changes which often go unnoticed. As language is an ever changing component in human existence, there will always be new stylistic elements which need to be examined and tested. Gender issues of language difference will not be resolved easily nor quickly, but there is much apparent work which may be undertaken in order to forge a better understanding among people, regardless of their backgrounds.

## NOTES

<sup>1</sup> The history of this women's language occurred thousands of years ago. Men, in their courtly business, used Chinese for all their work. Women developed their own vernacular and created the base for the Japanese women's language still used today. This phenomena was again based on exclusion. That is, women were not equal to men in status nor occupation, so they could not use the "courtly" Chinese. Even today, women's language is scoffed at as "frilly" in contemporary Japan (Key 1975: 119-20).

<sup>2</sup> Modals are defined in Quirk and Greenbaum as auxiliary verbs which serve the syntactic function of being operators. Examples of common use modals in request form information structures are "would," "could," "may," "can," and so on. The use of these verbs structures puts the request in a polite form.

<sup>3</sup> The use of the term *standard* is not meant to reflect any "norm," but rather to omit such occurrences as slang or age specific "talk." Implied in the word "norm" is the whole concept of comparison which leads to dominance and subordination. I believe slang would only serve to complicate the issues being discussed in this work, for I found no evidence of particular interest in corpus of this paper.

<sup>4</sup> The idea of *animacy* covers the area of living versus non-living objects/nouns. There exists a hierarchy within the animate category. The Semantic uses of certain verbs in English require different animacy requirements. An example of this is with the verb *sneeze* which must have an animate subject. Moving higher up the animacy hierarchy, the verb *pray* requires a more specific animate, a human.

<sup>5</sup> This idea of naming is not used in the sense of giving names to everything, but rather developing a lexicon which communicates shared experiences.

<sup>6</sup> The ratios are as follows:  
Boy-centered stories to girl-centered stories-----5:2  
Adult male characters to adult female characters-----3:1  
Male biographies to female biographies-----6:1  
Male fairy tale stories to female fairy tale stories----4:1

This is an obvious disparity, giving girls less access to positive role models.

<sup>7</sup> The original figures for boys was a 67 percent in favor of their images, while girls only had 60 percent. The

final figures for positive image upon entering high school were boys 46 percent and girls only 29 percent.

<sup>8</sup> Each one hundred pages of text required five hours of work. As the total combined pages amounted to 1500, the time involved in data retrieval was approximately 750 hours. The reading required astute concentration in order to discern requests.

<sup>9</sup> A graduate of San Francisco's Lincoln High School in 1964, I knew him through his friendship with my sister. This book of personal triumph is wonderful for those of us who knew Gus Lee way back when.

<sup>10</sup> An example of a "tag" question would be, "It's cold in here, isn't it?" The person making the utterance already feels the cold, but desires the hearer to concur and possibly close a window or turn up the heat. A more direct way of asking the same question might be, "Can we turn up the heater?" or "Could you close the door?" These direct illocutions require a direct response by the hearer, while the initial question fails to address the situation.

<sup>11</sup> Soft syntax is defined as less direct and less forceful. On the other hand, strong syntax is very direct and to the point. An example of soft syntax is when Rita Mae Brown writes, "*Will you lower your voice?*" (page 73, #18) The choice of the modal "will" immediately signals to the hearer that this is a request, but presented in a less demanding syntactic style and lexical choice. The same request made in a stronger syntactic choice by the same author is, "*Shut up, Curry*" (page 71, #69). The hearer knows exactly what the speaker desires. Strong syntax is to the point and direct, showing the speaker is confident and deliberate when making a request. The use of the imperative is frequently associated with "strong" syntax.

<sup>12</sup> Historically tag questions have been perceived as weak, yet while doing my research I could not help but notice the situational utterances as being anything but strong and imposing. Of course, the pragmatic genre must come into the equation. Perhaps this is an example of that change which is constantly taking place in living languages.

<sup>13</sup> Word classes and groups were found in Greenbaum and Quirk, as well as Celce-Murcia and Larsen-Freeman. Both grammar books listed many options for the different type of words or phrases which did not appear in the data I produced. Only those listings found in the data have been included in Table 1, although a great deal more were sought through testing.

<sup>14</sup> For example, the first figures under Rita Mae Brown is Imperative Sentences, Female Characters: 49 occurrences of **IMPERATIVE** verbs listed in Table 1 of the 114 Imperative sentences. The amount is 43% of the usage designated to "Don't," "let's," "let" and "shut up."

<sup>15</sup> Of course it is not possible to pick out *emphatic* sentences just by looking at the Appendices. I reread the instances in which the sentences appeared in the novels and evaluated them in context.

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## APPENDIX I

Rita Mae Brown, *Venus Envy*. New York: Bantam Books, 1993.

### Imperatives

#### A- Females:

1. "Let it be, dammit." (p. 5)
2. "You go home and tell Momma that I'm going to be cremated." (p. 5)
3. "Go be your own man." (p. 8)
4. "Gimme a light." (p. 12)
5. "Don't die a stranger." (p. 21)
6. "I'd like to know you." (p. 21)
7. "Stop worrying about it." (p. 22)
8. "Tell the people you know you love who you are, or write them." (p. 21)
9. "Don't worry about a thing." (p. 32)
10. "Will you kindly shut up!" (p. 32)
11. "You just go on back to bed and don't give it a second thought." (p. 33)
12. "Don't tell me what I can't do." (p. 33)
13. "Will you kindly shut up." (p. 33)
14. "Stay out of Brudda's life, Mom." (p. 38)
15. "Let him go." (p. 38)
16. "Telling you to leave Laura will probably come as a shock to you coming from me." (p. 44)
17. "Give her the house, the car, and enough money to live until she can get some job skills." (p. 44)
18. "Do it." (p. 44)
19. "Think about love." (p. 45)
20. "Fight for yourself." (p. 48)
21. "Go to New York or Los Angeles or New Orleans." (p. 48)
22. "Go there." (p. 48)
23. "Just go." (p. 48)
24. "Don't get me wrong." (p. 52)
25. "Don't get hard." (p. 53)
26. "Don't shut people out, or real feelings." (p. 53)
27. "Don't repeat my mistake on your grander level." (p. 53)
28. "Come on over here---let's sit in my office." (p. 58)
29. "You'd better tell me everything I need to know." (p. 62)
30. "Don't swear in front of me." (p. 69)
31. "Don't you get smart with me." (p. 69)
32. "Just let me read the goddam letter." (p. 76)
33. "Don't call me." (p. 81)
34. "Don't write me." (p. 81)
35. "Ann, just go." (p. 81)
36. "Stay home and play." (p. 88)
37. "You build a snowman." (p. 88)

38. "Hey, don't forget, you were supposed to have lunch with your father today." (p. 88)
39. "Remind me to do that on Monday morning." (p. 88)
40. "Let me talk to him." (p. 89)
41. "Put him on the phone." (p. 89)
42. "Put Dad on the phone." (p. 89)
43. "Let's walk down to the old school house." (p. 91)
44. "Don't hold your breath." (p. 92)
45. "Don't get tragic." (p. 92)
46. "Let's head back." (p. 93)
47. "Then don't trouble yourself." (p. 95)
48. "Go on back and mix up some shampoo." (p. 99)
49. "Don't give it a second thought." (p. 99)
50. "Don't confront her." (p. 101) ADVICE
51. "Stop that." (p. 115) COMMAND
52. "Don't use those kinds of words around me." (p. 125)
53. "I demand that you apologize to your father." (p. 125)
54. "Frank, forget this." (p. 126)
55. "Frank, let's go home." (p. 127)
56. "Don't try to be nice to me." (p. 133) COMMAND
57. "Don't you swear at me, young lady." (p. 125)
58. "Don't swear." (p. 137)
59. "Will you tell him I am not testifying against him and I hope he can clear this business up." (p. 140)
60. "Go reread my latter and don't get pissed at me." (p. 143)
61. "Don't hold back." (p. 152)
62. "So let's part neutral." (p. 158)
63. "Look!" (p. 160)
64. "Don't say that." (p. 161)
65. "Honey, relax." (p. 162)
66. "Go on." (p. 163)
67. "Let me rub your shoulders." (p. 163)
68. "Baby, trust me." (p. 164)
69. "Shut up, Curry." (p. 168)
70. "Carter, get out of here." (p. 183)
71. "Ann, don't be dense." (p. 181)
72. "Carter, get out of here." (p. 182)
73. "Frazier, don't be a bitch." (p. 184)
74. "Well, don't be conventional." (p. 184)
75. "Wait a minute." (p. 186)
76. "Frank, get tough." (p. 208)
77. "I beg your pardon." (p. 218)
78. "Don't give up on love." (p. 229)
79. "Don't brown-nose your own sister." (p. 230)
80. "Tell or I'll pull the hair on your arms." (p. 231)
81. "Wake up and get out." (p. 231)
82. "Wake up!" (p. 234)
83. "Don't you lecture." (p. 235)
84. "Get out of here." (p. 240)
85. "Don't you ever speak to her." (p. 240)

86. "Stick to your own kind." (p. 240)
87. "Leave Carter alone." (p. 250)
88. "Then you insist he give up that girlfriend of his. (p. 276)
89. "Send Mandy down when she's through with her dance." (p. 282)
90. "Get out of here." (p. 286)
91. "Mandy, get the fire extinguisher!" (p. 286)
92. "Let go of me." (p. 286)
93. "Let's call a doctor." (p. 290)
94. "Get a grip." (p. 291)
95. "Well hold the ladder." (p. 294)
96. "Let me get up here." (p. 294)
97. "Listen to me for once." (p. 294)
98. "Let me help you." (p. 296)
99. "Diana, don't be so selfish." (p. 298)
100. "Don't encourage him." (p. 298)
101. "Don't drink too much." (p. 300)
102. "Don't answer him." (p. 300)
103. "Excuse me." (p. 306)
104. "Don't deny your body." (p. 314)
105. "Don't deny life." (p. 314)
106. "Don't be rude." (p. 326)
107. "Then let me read it." (p. 328)
108. "Don't upset yourself." (p. 328)
109. "Don't worry." (p. 334)
110. "Tell me one more thing." (p. 337)
111. "Come on honey." (p. 342)
112. "Put your pants on." (p. 343)
113. "Hold tight." (p. 346)
114. "Let me go with you." (p. 347)

#### B- Males:

1. "Shut up." (p. 7)
2. "Don't lay that therapy bull on me." (p. 7)
3. "Get your ass down here faster than a crow flies Yancy." (p. 29)
4. "Just get here." (p. 29)
5. "Mary Frazier, wake up." (p. 30)
6. "Here. Slug up first." (p. 30)
7. "Don't worry about it." (p. 34)
8. "Don't be talking about Frazier." (p. 85)
9. "I'm just saying go light on her." (p. 85)
10. "Don't make it worse." (p. 85)
11. "Listen to this." (p. 86)
12. "Stay out of this, Laura." (p. 127)
13. "Don't get on me about the little incident at the club." (p. 141)
14. "Let me tell you how life works in America, honey." (p. 156)

15. "Let's run it again." (p. 207)
16. "You stay out of my life." (p. 236)
17. "You leave Frazier alone." (p. 236)
18. "Mother get Dad on the phone." (p. 274)
19. "Tell Frazier not to worry." (p. 276)
20. "Shut the fuck up!" (p. 276)
21. "Don't turn into a health fascist." (p. 296)
22. "Don't do that." (p. 297)
23. "Don't talk that way." (p. 298)
24. "Don't believe everything you read." (p. 299)
25. "Let me try that." (p. 326)
26. "Don't do that." (p. 327)
27. "Shut up, Libby." (p. 330)
28. "You must go back home, much as we would love to keep you here." (p. 342)
29. "Hang on to us." (p. 344)
30. "Honey, let's talk this over." (p. 348)

### Interrogatories

Note: Not included are rhetorical questions, for they distract from conversational discourse, possibly skewing the data.

### C-Females:

1. "Your mother doesn't like women much, does she?" (p. 23)
2. "Am I forgiven?" (p. 23)
3. "Will you cut to the chase?" (p. 31)
4. "Where are my letters?" (p. 32)
5. "What do you mean, kind of?" (p. 59)
6. "What dinner party?" (p. 68)
7. "Will you close that door before we catch a death?" (p. 70)
8. "Why do they have to show something like that?" (p. 72)
9. "Could I read this?" (p. 77)
10. "Do you think Daddy feels that way?" (p. 92)
11. "What if it's not true?" (p. 94)
12. "What if there isn't a God or heaven?" (p. 94)
13. "What if Jesus wasn't a savior but a Jewish rabbi?" (p. 94)
14. "When was Mother in?" (p. 97)
15. "Why?" (p. 103)
16. "Can't you shut him up?" (p. 114)
17. "I mean, can't you behave?" (p. 114)
18. "Will you lower your voice?" (p. 115)
19. "You what?" (p. 118)
20. "How did I get on this subject?" (p. 120)
21. "Really, kiddo, what's cooking?" (p. 121)
22. "Auntie Ru, what would I do without you?" (p. 121)

23. "So...who knows?" (p. 122)
24. "What if you had just cause?" (p. 124)
25. "What the hell are you talking about?" (p. 133)
26. "What's wrong?" (p. 134)
27. "Did Carter tell you this or do you have a theory?" (p. 134)
28. "What did you and Dad talk about last night?" (p. 135)
29. "What did you talk about when you got home?" (p. 136)
30. "How do you now?" (p. 139)
31. "Did you tell him?" (p. 140)
32. "Exactly what was it worth?" (p. 141)
33. "What's my own kind?" (p. 142)
34. "Aren't you my own kind?" (p. 142)
35. "What's that?" (p. 143)
36. "Billy, will you ever grow up?" (p. 157)
37. "Why don't you take off your other boot?" (p. 163)
38. "What kind of girl do you think I am?" (p. 164)
39. "Well, what are you going to do about it?" (p. 166)
40. "Are you still in love with Billy?" (p. 177)
41. "Exactly what?" (p. 178)
42. "You two were very close, weren't you?" (p. 181)
43. "Did you know--about her proclivities, I mean?" (p. 181)
44. "So who died and made you God?" (p. 184)
45. "So what was the lesson with Sean?" (p. 185)
46. "What was the lesson with Ann?" (p. 185)
47. "What do you think of my theory?" (p. 185)
48. "Then why did you pick Ann?" (p. 185)
49. "What was there to learn?" (p. 185)
50. "What in the world are you talking about?" (p. 187)
51. "Is there a way out?" (p. 188)
52. "Are we two peas in a pod or ducks out of water?" (p. 189)
53. "Frazier, where did you say you found this painting?" (p. 190)
54. "Has breaking up with Sean lifted the scales from your eyes?" (p. 191)
55. "Triangle, as in Bermuda?" (p. 194)
56. "Oh dear, you haven't heard?" (p. 194)
57. "I beg your pardon?" (p. 194)
58. "Why doesn't Frazier leave town?" (p. 195)
59. "Libby, you don't believe this tripe?" (p. 195)
60. "What do you mean?" (p. 197)
61. "Would you like to have a cup of coffee?" (p. 210)
62. "Too late for coffee?" (p. 201)
63. "Isn't it always?" (p. 202)
64. "Have you ever seen his wife?" (p. 202)
65. "How is it you never married?" (p. 202)
66. "Who fills your heart?" (p. 209)
67. "What do you mean?" (p. 209)
68. "Why do you say that?" (p. 209)

69. "Are you asking me as a woman or as a man?" (p. 211)
70. "What, Courtney isn't making you happy?" (p. 212)
71. "What was it Tennessee Williams said?" (p. 213)
72. "What report?" (p. 214)
73. "And why not?" (p. 214)
74. "You had to go all the way to Philadelphia to kiss a girl?" (p. 216)
75. "And what was the wildest thing you ever did?" (p. 217)
76. "Ann, what the hell were you doing in my house and why did you take my boots and earrings?" (p. 226)
77. "Carter, spit it out, will you?" (p. 228)
78. "Carter, hurry up, will you?" (p. 229)
79. "Are you going to live with Sarah?" (p. 229)
80. "The house still in Dad's name?" (p. 229)
81. "Remember when we used to do that?" (p. 229)
82. "You okay?" (p. 229)
83. "How do you know I won't marry?" (p. 230)
84. "Is this the case of blood is thicker than water?" (p. 230)
85. "God, now what?" (p. 230)
86. "So what did you want to tell me?" (p. 231)
87. "Where is he?" (p. 233)
88. "Why should he listen now?" (p. 235)
89. "Why don't you leave?" (p. 240)
90. "Oh, is she your new darling?" (p. 240)
91. "Where did you come from?" (p. 241)
92. "Smell that?" (p. 242)
93. "Are you going to eighty-six me from the club?" (p. 243)
94. "Do you hear me?" (p. 247)
95. "Are you sleeping with Mandy?" (p. 249)
96. "Have you converted her?" (p. 249)
97. "Do you love me at all?" (p. 250)
98. "What are you thinking about Frank?" 9p. 262)
99. "Think Carter can change?" (p. 269)
100. "Think he'll stick with Sarah?" (p. 270)
101. "How does that happen Mandy?" (p. 270)
102. "Why'd you come back here?" (p. 270)
103. "So will you help?" (p. 274)
104. "Mom, may I speak to Dad, please?" 9p. 274)
105. "Shall I assume my nephew is a happy man?" (p. 280)
106. "How much do you think Laura spent on that dress?" (p. 280)
107. "What do you mean?" (p. 282)
108. "How do you feel inside now?" (p. 283)
109. "What kind of people?" (p. 285)
110. "Hand me that, will you?" (p. 285)
111. "Say, did you see Ann?" (p. 285)
112. "Wonder why men like all that phony femininity?" (p. 285)
113. "Should I tell her you're out?" (p. 289)

114. "What's the buzz, Ann?" (p. 292)
115. "What the fuck are you complaining about?" (p. 292)
116. "Why the hell would you say that?" (p. 294)
117. "Are you serious?" (p. 295)
118. "Do I know enough?" (p. 295)
119. "May I have another?" (p. 300)
120. "Have I done something wrong?" (p. 300)
121. "Would you like anything?" (p. 304)
122. "How did I get here?" (p. 304)
123. "Why don't you get even with them?" (p. 305)
124. "Do you remember your mythology?" (p. 305)
125. "How could any of this be your fault?" (p. 305)
126. "Do you think you can open yourself up to life?" (p. 306)
127. "Do you cry?" (p. 306)
128. "has anyone ever resisted you?" (p. 307)
129. "I haven't seen your full strength, have I?" (p. 312)
130. "But you will play with us, won't you?" (p. 334)
131. "Couldn't you come back to Earth and help us out?" (p. 337)
132. "May I ask you an unphilosophical question?" (p. 340)

D- Male:

1. "Oh sis, what am I going to do without you?" (p. 7)
2. "I beg your pardon?" (p. 32)
3. "Mary Frazier, what's so damn important here?" (p. 32)
4. "Why don't you fix me my regular?" (p. 70)
5. "Where's your date, honey?" (p. 123)
6. "What's going on?" (p. 125)
7. "Where's my letter?" (p. 127)
8. "Why take the chance?" (p. 155)
9. "Why, tell me why?" (p. 156)
10. "Does it hurt?" (p. 165)
11. "What do you think of that?" (p. 175)
12. "Want a piece of unsolicited advise?" (p. 177)
13. "Did you come out?" (p. 178)
14. "What do you suggest?" (p. 207)
15. "Any call backs on the ad?" (p. 207)
16. "What's wrong with people?" (p. 208)
17. "Is she as sexy as everyone says?" (p. 211)
18. "You're kidding?" (p. 215)
19. "Why are you both looking at me?" (p. 215)
20. "How straight are you sugar?" (p. 215)
21. "But you didn't go further?" (p. 217)
22. "Did you?" (p. 218)
23. "So what's the wildest thing you ever did?" (p. 219)
24. "What are you doing?" (p. 227)
25. "Where's Mandy?" (p. 228)
26. "Can't she do that?" (p. 228)
27. "What can I tell you?" (p. 228)

28. "You know what I forgot to tell you?" (p. 230)
29. "You heard about that mess with Laura, then?" (p. 230)
30. "She doesn't miss a trick, does she?" (p. 235)
31. "Remember that?" (p. 236)
32. "Who could?" (p. 236)
33. "Think it was the way we were raised up?" (p. 237)
34. "What did you do?" (p. 257)
35. "What does it mean if a woman doesn't have a bow in her head?" (p. 257)
36. "Where's Larry?" (p. 258)
37. "Have you talked to him?" (p. 260)
38. "Know what I mean?" (p. 261)
39. "Will you mind if I bring Sarah to the Dogwood Festival?" (p. 272)
40. "What in the hell?" (p. 272)
41. "Just one little thing---will you go to bat with Mildred for me?" (p. 275)
42. "What are you doing here?" (p. 296)
43. "Do you know my family?" (p. 297)
44. "What do you think of that?" (p. 298)
45. "What family isn't?" (p. 298)
46. "What the hell have you ever done except run around and kill animals?" (p. 298)
47. "Why would you want gods who couldn't feel as you feel?" (p. 299)
48. "Why do you ask?" (p. 300)
49. "Do we have any business left?" (p. 301)
50. "Might I interest you in an afternoon delight?" (p. 342)



## APPENDIX II

Toni Morrison, *Jazz*. New York: Plume, 1993.

### Imperatives

#### A- Females:

1. "Shut your mouth." (p. 14)
2. "Will you just look at what she's left that baby for."  
(p. 21)
3. "Watch your own damn babies!" (p. 22)
4. "Put that little end piece in." (p. 23)
5. "Gimme this." (p. 39)
6. "Joe, Joe take me, say you'll take me." (p. 40)
7. "No, tell me." (p. 45)
8. "Come. Come and do no wrong." (p. 67)
9. "Come on over here." (p. 70)
10. "Let me fix you a plate." (p. 70)
11. "Eat, baby, eat." (p. 70)
12. "Hush Sheila." (p. 70)
13. "Excuse me." (p. 79)
14. "Help yourself." (p. 79)
15. "Please. Help yourself." (p. 80)
16. "I think you'd better go." (p. 81) INDIRECT ILLOCUTION
17. "Let me rest here just a second." (p. 81)
18. "Take that dress off."
19. "Don't tell me about it." (p. 84)
20. "Don't tell me, I said." (p. 84)
21. "Cut that mess out." (p. 91)
22. "Get away." (p. 93)
23. "Go on off somewhere!" 9p. 93)
24. "Don't let this whip you." (p. 98)
25. "Don't tell me what I mean." (p. 109)
26. "Don't get mad." (p. 110)
27. "Give me that coat." (p. 110)
28. "No, but tell me, I mean listen." (p. 111)
29. "I'm saying, make it, make it." (p. 113)
30. "Take my word for it." (p. 120)
31. "Go on, I'll tell you where to find him." (p. 159)
32. "I want you to leave me. I don't want you inside me. I  
don't want you beside me. I don't want to be here and  
don't come looking for me." (p. 189)
33. "Stay with us." (p. 209)
34. "Don't let them call nobody." (p. 209)
35. "Come on to supper, why don't you." (p. 210)
36. "Please, Violet, I wouldn't ask if it wasn't absolutely  
necessary, you know that." (p. 211)
37. "You all go up front, I won't be too long." (p. 211)
38. "Come on. Hurry; it's almost over." (p. 214)

B- Males:

1. "Get me a combo and stay with it. (p. 23)
2. "Listen here, Malvonne." (p. 46)
3. "Let me explain." (p. 46)
4. "Come on, girl." (p. 47)
5. "Try me, Malvonne." (p. 47)
6. "Don't you take up with no woman if her kids is small, Joe." (p. 49)
7. "When you're done come back here." (p. 157)
8. "I want you to help me with something?" (p. 157)
9. "Tell your maw to get one of the women to come out here. Come out here and take it." (p. 170)
10. "And bring cane liquor if any's around." (p. 170)
11. "Guess why." (p. 171)
12. "You ain't said where they at." (p. 171) INDIRECT  
ILLOCUTION
13. "Now learn this: she ain't prey." (p. 175)
14. "Hey! You in there!" (p. 177)
15. "Give me a sign, then." (p. 178)
16. "Let me see your hand." (p. 178)
17. "I give you everything I got! you come home with me!" (p. 196)
18. "Tell you something. I never saw a needier person in my life." (p. 212)
19. "Tell you something." (p. 212)
20. "Leave me alone." (p. 213)
21. "Come close, closer." (p. 213)
22. "Come on, Felice. Let's see what you can do." (p. 214)

Interrogatories

Note: Not included are rhetorical questions, for they distract from conversational discourse, possibly skewing the data.

C- Female:

1. "You going to press it too?" (p. 14)
2. "Did he move out?" (p. 14)
3. "Is he with her?" (p. 14)
4. "Then what's the matter with you?" (p. 14)
5. "Why?" (p. 19)
6. "Where you from?" (p. 19)
7. "Who took him?" (p. 20)
8. "Who misraised you?" (p. 20)
9. "What for?" (p. 21)
10. "What is it?" (p. 21)
11. "That her?" (p. 21)
12. "What you say?" (p. 24)
13. "How about you?" (p. 44)

14. "You ain't selling you giving away free for what reason?" (p. 45)
15. "This something Violet ain't in on?" (p. 45)
16. "What you up to Joe?" (p. 45)
17. "You think I need your money or your flimsy soap?" (p. 46)
18. "What kind of problem?" (p. 46)
19. "Who is she?" (p. 46)
20. "If you lucked up on some fool you'd have a place?" (p. 46)
21. "That' what you thought?" (p. 46)
22. "Who you think but a streetwalker go traipsing off with you?" (p. 46)
23. "And if Violet finds out, what am I supposed to say?" (p. 47)
24. "Suppose something comes up and you want or she wants to call it off?" (p. 48)
25. "Suppose one of the kids gets sick and can't nobody find the mama cause she holed up somewhere with you?" (p. 48)
26. "Dorcas, girl, bring this man a empty plate so I can fill it for him hear?" (p. 70)
27. "What could you want from me?" (p. 80)
28. "See a doctor, why don't you?" (p. 80)
29. "Is that her?" (p. 80)
30. "Who is?" (p. 80)
31. "That's her there?" (p. 81)
32. "She give you a lot of trouble?" (p. 81)
33. "Why did he do such a thing?" (p. 81)
34. "Why did she?" (p. 81)
35. "Why did you?" (p. 81)
36. "Does he hurt you?" (p. 81)
37. "Did he beat you?" (p. 81)
38. "Why you leave?" (p. 81)
39. "But none of that is it, is it?" (p. 82)
40. "Where was yours?" (p. 82)
41. "Then who would do the fancy ladies hair?" (p. 84)
42. "You want tea or not?" (p. 84)
43. "Why can't you hear about it?" (p. 84)
44. "Don't they fight all the time?" (p. 84)
45. "When you do their hair, you're not afraid they might start fighting?" (p. 84)
46. "If you found out them before he killed her, would you have?" (p. 85)
47. "You never did?" (p. 85)
48. "But that's better, ain't it?" (p. 85)
49. "Why? Because she was young and pretty and took your husband away from you?" (p. 85)
50. "Wouldn't you? Wouldn't you fight for your man?" (p. 85)
51. "You sleep in trees?" (p. 103)

52. "What was you doing out here, then, Mr. High and Mighty, sleeping in trees like a bat?" (p. 104)
53. "You'll never know now, will you?" (p. 109)
54. "Then what? What he see in her?" (p. 109)
55. "What then? I won't stand for you getting pitiful, hear me?" (p. 110)
56. "You don't know either, do you?" (p. 110)
57. "Is that it? Is that all it is?" (p. 110)
58. "Is that what all is?" (p. 110)
59. "Where the grown people? Is it us?" (p. 110)
60. "What did you think that was going to solve?" (p. 111)
61. "Did it get your husband's attention?" (p. 111)
62. "Do I have to say it again?" (p. 111)
63. "Where you learn to sew like that?" (p. 112)
64. "Then What?" (p. 112)
65. "You want the real thing?" (p. 112)
66. "And when he does it again? Don't mind what people think?" (p. 113)
67. "You saying take it? Don't fight?" (p. 113)
68. "Who? Who did this?" (p. 192)
69. "Who did this girl? Who did this to you?" (p. 192)
70. "What's the world for if you can't make it up the way you want it?" (p. 208)
71. "The way I want it?" (p. 208)
72. "Don't you want it to be something more than it is?" (p. 208)
72. "What's the point?" (p. 208)
73. "Messed it up how?" (p. 208)
74. "Forgot?" (p. 208)
75. "Who? Who'd you want to be?" (p. 208)
76. "Now you don't?" (p. 208)
77. "How did you get rid of her?" (p. 209)
78. "Who's left?" (p. 209)
79. "You like catfish?" (p. 210)
80. "How did you find her?" (p. 211)
81. "Not curled, just turned, know what I mean?" (p. 211)
81. "Did you want her to use you?" (p. 212)
82. "Dorcas? You mean you still stuck on her?" (p. 212)
83. "What about Mrs Trace? What about her?" (p. 212)
84. "Dorcas? Soft?" (p. 213)
85. "Why you shoot her if you loved her?" (p. 213)
86. "You know now?" (p. 213)
87. "Hear that, Joe?" (p. 215)

D- Male:

1. "Can I step in?" (p. 44)
2. "How you doing, Malvonne?" (p. 44)
3. "I'm not going to disturb her with this, you know?" (p. 45)
4. "What I'm asking is better, ain't it?" (p. 47)

5. "You won't see nothing but some change on the table there that I leave for a reason you don't know nothing about, see?" (p. 47)
6. "Tell me, what's wrong with that?" (p. 49)
7. "Who say she got kids?" (p. 48)
8. "Tell me what's wrong with that?" (p. 49)
9. "Now who's softheaded?" (p. 104)
10. "Where you be?" (p. 105)
11. "Why you tell her that?" (p. 124)
12. "If she ain't, who is?" (p. 124)
13. "Ain't that a bitch?" (p. 124)
14. "You can imagine how bad I feel knowing that, don't you?" (p. 125)
15. "You live around here?" (p. 156)
16. "No? Where you from?" (p. 156)
17. "Is that right? Where you on your way to?" (p. 156)
18. "See that? Henry? You said Henry?" (p. 156)
19. "Where is he? Is he close?" (p. 156)
20. "What house?" (p. 156)
21. "This? This is his? He lives here?" (p. 156)
22. "You sure? You sure this is where he lives? Henry Lestroy?" (p. 157)
23. "When's he coming back?" (p. 157)
24. "What did you say you come by here for?" (p. 157)
25. "What stock?" (p. 157)
26. "Hear?" (p. 157)
27. "How long she been out?" (p. 161)
28. "Do we know one another?" (p. 170)
29. "Where you pick up wild woman?" (p. 171)
30. "Say who she is?" (p. 171)
31. "Who sent you to me?" (p. 171)
32. "Where is she?" (p. 171)
33. "Or with?" (p. 171)
34. "Did you think about her? Wonder where she was?" (p. 171)
35. "True Belle?" (p. 171)
36. "What I look like wondering where a whitegirl went?" (p. 171)
37. "Suppose I did, eh? What'd be the next step? Go up to the Colonel?" (p. 172)
38. "Suit you if it Golden Lestroy?" (p. 172)
39. "What you want? I mean, what you want now? Want to stay here?" (p. 172)
40. "Anybody there?" (p. 177)
41. "Is it you?" (p. 178)
42. "You my mother?" (p. 178)
43. "You want me to leave my wife?" (p. 189)
44. "Why?" (p. 189)
45. "Because what?" (p. 189)
46. "Sick? I make you sick?" (p. 189)

- 47. "This the first time? The first time you cried about her?" (p. 210)
- 48. "That means happy. Are you?" (p. 212)
- 49. "No. Do you Felice?" (p. 213)
- 50. "There's more?" (p. 213)
- 51. "See?" (p. 213)

### APPENDIX III

Michael Crichton. *Disclosure*. New York: Knopf, 1993.

#### Imperatives

##### A- Females:

1. "Okay, kids, let's go! Eliza, put your shoes on." (p. 7)
2. "Eliza, you put on those shoes and take your brother downstairs right now!" (p. 7)
3. "Eliza, will you cut it out." (p. 7)
4. "Don't forget Matt needs vitamins in his cereal." (p. 8)
5. "And don't give him any more of the rice cereal, he spits it out." (p. 8)
6. "Take it out, take the milk out!" (p. 9)
7. "Call me as soon as you hear." (p. 10)
8. "Shut up, Don." (p. 44)
9. "Just look at them." (p. 54)
10. "I wonder if you're free to come to my office at the end of the day for a drink." (p. 59)
11. "Let's talk tonight." (p. 59)
12. "Listen, I got to go." (p. 77)
13. "Don't say anything." (p. 82)
14. "Come in, sit down." (p. 83)
15. "You just tell me yourself." (p. 85)
16. "Let's go over it, point by point." (p. 86)
17. "Listen, don't worry." (p. 88)
18. "You've changed, haven't you." (p. 88)
19. "Come on, just one little kiss..." (p. 90)
20. "Bring it in, and then you can read." (p. 90)
21. "Forget that phone." (p. 91)
22. "Don't talk." (p. 92)
23. "Just let me. Just for a minute." (p. 92)
24. "Then let me." (p. 93)
25. "No, no....please." (p. 94)
26. "Oh, please..." (p. 95)
27. "Listen, Women are oppressed." (p. 105)
28. "Don't stand up for yourself." (p. 106)
29. "If you can do that for us." (p. 123)
30. "Don't act contrite with me, you asshole." (p. 156)
31. "Be careful." (p. 159)
32. "And ask Herb and Alan to come in. Tell them to drop whatever they're doing." (p. 175)
33. "Let's break now and meet again in two hours." (p. 180)
34. "Let's see what we find out first." (p. 180)
35. "Let's discuss the telephone." (p. 181)
36. "Don't tell me." (p. 181)

37. "Use a pay phone., and don't put it on a charge card, even your personal charge card. Get a roll of quarters and use them instead." (p. 181)
38. "Come and see me anytime." (p. 198)
39. "Take a sleeping pill if you need to." (p. 208)
40. "Get some sleep." (p. 209)
41. "Read it and weep." (p. 213)
42. "Here. Looks like you need it." (p. 214)
43. "Don't let it upset you." (p. 224)
44. "First, always tell the truth." (p. 224)
45. "Second, don't get mad." (p. 224)
46. "Don't fall for it." (p. 224)
47. "But whatever you do, keep cool, Mr. Sanders." (p. 225)
48. "Now let's go do it." (p. 225)
49. "Let me tell you the ground rules for our sessions here." (p. 227)
50. "Then let's get started." (p. 227)
51. "But it's important that you stay calm." (p. 236)
52. "Let's be smart, not angry." (p. 237)
53. "Let's go eat." (p. 250)
54. "Don't you start." (p. 268)
55. "Focus on Conrad and the husband." (p. 269)
56. "And now, let's go cut Ms. Johnson to shreds." (p. 269)
57. "Buckle up." (p. 282)
58. "Just check with your council, Ms. Walsh." (p. 284)
59. "I'll explain something to you." (p. 284)
60. "now, you tell me what that means." (p. 285)
61. "Listen, Stephanie." (p. 292)
62. "Don't fuck with me." (p. 292)
63. "Do what you can." (p. 299)
64. "Try anyway." (p. 301)
65. "I'm telling you. Don't." (p. 204)
66. "It's up to you, but I would, if I were you." (p. 317)
67. "Let's just finish this session." (p. 319)
68. "Listen again. Listen to how she sounds." (p. 334)
69. "You shouldn't let it get cold." (p. 335)
70. "Don't get up, Tom, please." (p. 337)
71. "So forget it." (p. 340)
72. "Suppose you had to guess." (p. 345)
73. "Just a minute." (p. 350)
74. "Make him take a vacation." (p. 378)
75. "Tom, I wonder if you could review for us where we stand with the Twinkle drive." (p. 380)
76. "Now, look." (p. 382)
77. "Excuse me, Tom." (p. 384)
78. "Let me finish." (p. 384)

B- Males:

1. "Come on, Lize. Let's get you some breakfast." (p. 7)
2. "Come on kids. Let's go eat." (p. 8)



3. "All right, Eliza, take it easy. Take it easy." (p. 9)
4. "Eliza, pour that milk *this minute*." (p. 9)
5. "If you know about a merger, Dave, you should tell me."  
(p. 13)
6. "You better send me some units." (p. 17)
7. "Hi, Mark. Listen---." (p. 19)
8. "Fuck 'em all." (p. 19)
9. "Chin up, guy. Keep your powder dry." (p. 19)
10. "So forget it." (p. 21)
11. "Get the pinups out." (p. 21)
12. "Just a minute." (p. 26)
13. "Look: It's in everybody's interest to keep the teams  
in place." (p. 26)
14. "Give her a chance, Tom." (p. 28)
15. "I've got a question for you." (p. 32)
16. "Out! Out, damn management." (p. 35)
17. "Lighten up, Mary Anne." (p. 44)
18. "Wait a minute." (p. 45)
19. "Wait a minute." (p. 46)
20. "How do you do." (p. 48)
21. "Let me remind you of the new timetable." (p. 56)
22. "And now, let me introduce our new associates from  
Conley-White..." (p. 56)
23. "Come on." (p. 60)
24. "She's up to something, isn't she." (p. 60)
25. "I mean, look at this design group." (p. 67)
26. "Keep staring at the floor, Thomas" (p. 70)
27. "So, you go right along, Thomas. And leave the  
beautiful Cindy with me." (p. 71)
28. "Watch out for him." (p. 72)
29. "I'll let you go." (p. 74)
30. "Meredith, wait---." (p. 91)
31. "Listen, Meredith." (p. 92)
32. "Meredith, just leave me alone." (p. 95)
33. "That's enough, Meredith." (p. 96)
34. "Let me get into it." (p. 113)
35. "Just get us the programming hooks for your DB, and  
we'll plug you right in." (p. 115)
36. "Touch one." (p. 116)
37. "See if you can get it." (p. 116)
38. "I want to do it." (p. 117)
39. "Please don't misunderstand, Tom." (p. 122)
40. "Give us worse case." (p. 122)
41. "I need to see her Phil." (p. 127)
42. "I need to see him now." (p. 127)
43. "Tom, just give me a minute here, please." (p. 127)
44. "Phil. Listen." (p. 129)
45. "Phil, I'm telling you." (p. 129)
46. "Meanwhile, why don't you go off and think this Austin  
offer over." (p. 130)
47. "So think it over. And get back to me." (p. 130)

48. "I wonder if you could connect me." (p. 133)  
INDIRECT ILLOCUTION
49. "I don't want you or the kids to be involved." (p. 159)
50. "Susan, I want you to take the kids and visit your  
mother for a few days." (p. 159)
51. "I urge you to reconsider." (p. 161)
52. "I'd like to ask you to do me a favor, as your friend."  
(p. 162)
53. "Let me get back to you." (p. 163)
54. "I think you better tell me, Meredith." (p. 171)
55. "Let's say it comes at a very sensitive time." (p. 175)
56. "Look at the differences, Max. Look what she did to  
herself." (p. 199)
57. "And Meredith has her share of detractors." (p. 202)
58. "Don't interrupt." (p. 204)
59. "Do not sleep through this." (p. 204) ADVISE
60. "I know you're there, pick up." (p. 205)
61. "I was wondering what your view was." (p. 220)  
INDIRECT ILLOCUTION
62. "Pull the data on the Twinkle drives." (p. 222)
63. "I wonder if this is a good time to talk about  
settlement." (p. 236) INDIRECT ILLOCUTION
64. "Better get some lunch, Louise." (p. 248)
65. "Just give me a minute." (p. 253)
66. "Just a minute." (p. 253)
67. "Excuse me." (p. 257)
68. "Let me just put all the cards on the table." (p. 258)
69. "Let's stay on track here." (p. 261)
70. "I mean, look at it this way, Tom." (p. 261)
71. "Listen you little *feringi* pissant." (p. 262)
72. "Just make sure it happens." (p. 266)
73. "And let me tell you, you're not going to evade the  
facts here." (p. 286)
74. "Don't get distracted by this." (p. 287)
75. "Wait a minute here---" (p. 288)
76. "I want to talk about Meredith." (p. 306)
77. "I wonder if I could talk to you." (p. 311) INDIRECT  
ILLOCUTION
78. "If we could talk." (p. 312)
79. "Now, sit down and talk with Louise, and let us know  
what you decide." (p. 313)
80. "Don't worry about this, Meredith." (p. 323)
81. "Thomas. Stop dreaming." (p. 330)
82. "If I were you, I would get to work." (p. 330)
83. "We'd like a table in the corner, Carmine." (p. 331)
84. "Don't worry." (p. 341)
85. "Let's go downstairs." (p. 346)
86. "Look." (p. 350)
87. "Put it on." (p. 350)
88. "Just don't touch anything. Keep your hands on the  
bar." (p. 351)

89. "Walk up to the screen. (p. 351)
90. "Just walk, Louise." (p. 351)
91. "Let's find out." (p. 357)
92. "Come on." (p. 359)
93. "Stay cool guy." (p. 368)
94. "Don't go upstairs. Don't clean out your desk." (p. 374)  
COMMAND
95. "Now get the fuck out of here, before I lose my temper." (p. 374)
96. "Don't worry about it?" (p. 379)
97. "Don't say anything, Arthur." (p. 387)

### Interrogatories

Note: Not included are rhetorical questions, for they distract from conversational discourse, possibly skewing the data.

#### C- Female:

1. "Tom? Where are you? Tom?" (p. 6)
2. "I said, Can you feed the kids?" (p. 6)
3. "Tom? Can you feed them for me?" (p. 6)
4. "Are you sure you can't feed them?" (p. 7)
5. "Can't you please feed them? Pretty please?" (p. 7)
6. "Is it going to be one of those days, Daddy?" (p. 8)
7. "Do I have a penis, Dad?" (p. 8)
8. "Why, Dad?" (p. 8)
9. "Are you happy, Mom?" (p. 10)
10. "Isn't today the big day? The day they announce your promotion?" (p. 10)
11. "You on the ferry?" (p. 14)
12. "Tom, do you want coffee?" (p. 31)
13. "You want to call him back?" (p. 31)
14. "You want a bagel? Have you had breakfast?" (p. 31)
15. "Sure?" (p. 31)
16. "With him?" (p. 32)
17. "Earlier? How much earlier?" (p. 33)
18. "Do they have that stuff in storage down here? Did they put it on fiche, or was it just thrown out?" (p. 33)
19. "You want me to check?" (p. 33)
20. "You want the agenda on your way down?" (p. 41)
21. "Hey. You don't ask and I don't tell." (p. 40)
22. "Wait a minute? What's this?" (p. 44)
23. "Why is it when a woman gets a promotion, she must be fucking somebody?" (p. 44)
24. "What's she like?" (p. 44)
25. "What is this conversation really about?" (p. 45)
26. "Where is he?" (p. 50)
27. "Aren't you going to say hello?" (p. 51)
28. "He always got under your skin, didn't he?" (p. 51)

29. "He's the heir, remember?" (p. 55)
30. "But you never know, do you?" (p. 58)
31. "Six o'clock work for you?" (p. 59)
32. "You still partial to chardonnay?" (p. 59)
33. "What's happening over there" (p. 62)
34. "Are you still getting a promotion?" (p. 62)
35. "Are you okay? Are you upset?" (p. 62)
36. "Can't talk?" (p. 62)
37. "And how was the lunch meeting?" (p. 62)
38. "Then there's no change for us? Just another layer on top?" (p. 62)
39. "Should I go ahead and buy the condo?" (p. 62)
40. "Do you want to see them?" (p. 63)
41. "How do you like the office?" (p. 83)
42. "But you like it here, don't you?" (p. 84)
43. "Just a little?" (p. 84)
44. "What about you, Tom? Do you think about it?" (p. 84)
45. "With how many kids?" (p. 84)
46. "And your wife is an attorney?" (p. 84)
47. "So: how bad is it?" (p. 85)
48. "Do we know why?" (p. 85)
49. "That line's a start-up, isn't it?" (p. 85)
50. "You want to tell them *that*?" (p. 85)
51. "Do you?" (p. 86)
52. "Have a problem saying that at a meeting?" (p. 86)
53. "Do the honors again?" (p. 87)
54. "I didn't offend you, did I?" (p. 87)
55. "You work out?" (p. 87)
56. "Remember the night we broke the bed?" (p. 87)
57. "And then the woman from downstairs called up? Remember her?" (p. 87)
58. "What---did you think I was coming on to you?" (p. 87)
59. "Was that so terrible?" (p. 89)
60. "You ever been to Kuantan?" (p. 89)
61. "I know you, remember?" (p. 89)
62. "I wanted to ask you, is it okay of I leave in about ten minutes?" (p. 90)
63. "What's up?" (p. 90)
64. "What are you doing?" (p. 95)
65. "You think you can treat a woman this way?" (p. 96)
66. "You mad about this morning?" (p. 97)
67. "Lot of meetings on the merger?" (p. 97)
68. "Who is she anyway?" (p. 97)
69. "How old is she?" (p. 97)
70. "Do you know her?" (p. 100)
71. "What's she doing up there?" (p. 100)
72. "She's the woman that's close to Garvin?" (p. 100)
73. "So is Garvin fucking her or what?" (p. 100)
74. "Why'd he bring her in, instead of giving the job to you?" (p. 100)
75. "Don't you *have* to quit?" (p. 100)

76. "And did he have the details?" (p. 100)
77. "And the stock will be offered at what? Five dollars?" (p. 101)
78. "And is that what they've done? Brought in Godzilla?" (p. 101)
79. "Do you get along with her?" (p. 101)
80. "Because he didn't give her shelter from the bitter cold? Why didn't he, Dad?" (p. 102)
81. "Was she still awake?" (p. 103)
82. "Is that after-shave for me?" (p. 103)
83. "Something wrong?" (p. 103)
84. "Bad day, huh?" (p. 103)
85. "You don't want me to cheer you up?" (p. 104)
86. "Not even a little?" (p. 104)
87. "You sure? You really, really sure?" (p. 104)
88. "This is because a woman got your job, isn't it?" (p. 105)
89. "It's true, isn't it?" (p. 105)
90. "What is it? You think you didn't get the job because you were late?" (p. 106)
91. "What is that going to mean for us, in terms of down time?" (p. 124)
92. "And do you anticipate a problem with the asynchronous tracking signals from the mother board?" (p. 124)
93. "A phase-shift is easy repair?" (p. 124)
94. "All what?" (p. 125)
95. "How can I help you?" (p. 134)
96. "You're John Perry's friend?" (p. 134)
97. "Have you eaten?" (p. 134)
98. "Would you like to tell me the situation?" (p. 135)
99. "You don't really believe him?" (p. 150)
100. "Who knows?" (p. 150)
101. "Why not?" (p. 150)
102. "Would you assume that the man was lying because a woman wouldn't act that way?" (p. 150)
103. "So you think women are unpredictable in their contractual arrangements, but stereotypical in their sexual arrangements?" (p. 150)
104. "Isn't that a stereotype?" (p. 150)
105. "Oh, you mean like the studies that show that women are less good at business and strategic thinking?" (p. 150)
106. "But the studies about sexual differences are right?" (p. 150)
107. "Haven't you found that to be true?" (p. 150)
108. "You son of a bitch, why didn't you tell me she was your ex-girlfriend?" (p. 156)
109. "Adele and Mary Anne are talking to me on the phone all day, and they know, but I don't?" (p. 156)
110. "Do you realize what a mess this is?" (p. 156)

111. "You're sorry?" (p. 156)
112. "What do you mean?" (p. 156)
113. "Then why wouldn't you tell me?" (p. 157)
114. "Did you fuck her or not?" (p. 157)
115. "You're telling me the truth?" (p. 157)
116. "Nothing left out? No convenient parts skipped?" (p. 157)
117. "Then why would she accuse you?" (p. 157)
118. "Why didn't you tell me?" (p. 157)
119. "Who cares?" (p. 157)
120. "What does that mean?" (p. 158)
121. "Do you realize what you are saying?" (p. 158)
122. "Have you talked to Max about this?" (p. 158)
123. "And didn't it come up at an officers' meeting last year?" (p. 166)
124. "How? What could I have done?" (p. 168)
125. "You mean he's going to go outside?" (p. 170)
126. "What's going on?" (p. 174)
127. "Is there something here I don't know?" (p. 175)
128. "Are all the mediators on the list available?" (p. 175)
129. "You realize the risk you are taking?" (p. 175)
130. "Do you need to call home?" (p. 175)
131. "You told them everything?" (p. 176)
133. "Meanwhile, have you cleaned out your office?" (p. 180)
134. "Is there anything in your past conduct with this company which might be said to be out of order?" (p. 181)
135. "Anything at all? Did you overstate your qualifications on your original job application?" (p. 181)
136. "Did you need me to stay?" (p. 183)
137. "Was there anything in particular?" (p. 187)
138. "Can you forgive me? Please?" (p. 195)
139. "Can I drop you somewhere?" (p. 195)
140. "Are you following me?" (p. 198)
141. "Were you going to change any files?" (p. 208)
142. "Nothing in particular you were aware of?" (p. 208)
143. "You've thought it over carefully?" (p. 208)
144. "Will you be able to sleep?" (p. 208)
145. "Do you have some kind of a blue coat?" (p. 208)
146. "You mean you haven't seen it?" (p. 213)
147. "You never read her?" (p. 215)
148. "How is Susan?" (p. 215)
149. "She knows about this?" (p. 215)
150. "And is it true? Are you charging harassment?" (p. 215)
151. "How are you today?" (p. 221)
152. "What do you need me to do?" (p. 222)
153. "Anything else?" (p. 222)
154. "You see the paper today?" (p. 224)
155. "You know Connie Walsh?" (p. 222)
156. "How do you feel?" (p. 235)

157. "You want coffee?" (p. 235)
158. "How *did* the relationship end?" (p. 235)
159. "What do you remember?" (p. 236)
160. "That's it?" (p. 236)
161. "Tom? Ready to go back?" (p. 236)
162. "Settlement? Why?" (p. 236)
163. "Want to counter?" (p. 237)
164. "What do you hope to gain from all this, Tom?" (p. 237)
165. "Would you take five million now?" (p. 237)
166. "Alternatively, would you take the compensation package he outlined, plus the stock options?" (p. 237)
167. "You got anything else?" (p. 249)
168. "Now why is that?" (p. 249)
169. "Who's he?" (p. 249)
170. "You've still got things, right, Alan?" (p. 250)
171. "Who's going to drive?" (p. 250)
172. "Are you going to be back in the office today?" (p. 251)
173. "Are you just going to stand there in the rain?" (p. 251)
174. "Tom, are you all right?" (p. 253)
175. "What's going on?" (p. 253)
176. "This is an audio tape?" (p. 255)
177. "Good quality?" (p. 255)
178. "Did he really say you have to make allowances for women?" (p. 267)
179. "And then he threatened you?" (p. 267)
180. "You're sure?" (p. 267)
181. "How old is Garvin, anyway?" (p. 267)
182. "Did you tell him about the tape?" (p. 268)
183. "So what are they talking about?" (p. 279)
184. "So...how'd she let herself get into this situation?" (p. 279)
185. "So what is she distracting us from now?" (p. 279)
186. "What've you got?" (p. 280)
187. "What about Conrad Computer?" (p. 280)
188. "Are you Tom Sanders?" (p. 283)
189. "Can we talk for a moment?" (p. 283)
190. "Is that correct?" (p. 283)
191. "Did you physically abuse her?" (p. 283)
192. "Mr. Saunders, do you want to make a comment?" (p. 284)
193. "Documentary evidence?" (p. 285)
194. "What is it? A tape?" (p. 285)
195. "Are you going to show me this evidence?" (p. 286)
196. "Then how do I know it exists?" (p. 286)
197. "And what if I don't believe you?" (p. 286)
198. "And what about the tape?" (p. 287)
199. "Is this a formal offer of reconciliation and return to the company?" (p. 288)
200. "And what are the sweeteners?" (p. 288)
201. "Do we understand each other?" (p. 292)

202. "What time do they close their offices in Sunnyvale?" (p. 297)
203. "When did this come in?" (p. 299)
204. "What is it?" (p. 300)
205. "Get what?" (p. 300)
206. "You know any of these people?" (p. 301)
207. "So, given the source, how can the company possibly sue?" (p. 304)
208. "Already? From what?" (p. 304)
209. "Everything okay?" (p. 312)
210. "Tom? Are you listening to me?" (p. 315)
211. "Can I give him a message?" (p. 320)
212. "And then what?" (p. 322)
213. "Okay, so will Mark talk about the design?" (p. 322)
214. "So what if Sanders doesn't bring it up?" (p. 323)
215. "He still can't get into the database?" (p. 323)
216. "And there's no way he can get into Conley-White's system?" (p. 323)
217. "Why not now?" (p. 324)
218. "Isn't that what you want me to do?" (p. 327)
219. "You heard that part?" (p. 333)
220. "Who is she talking about?" (p. 333)
221. "Who is the bastard she can't stand touching her?" (p. 333)
222. "So you think 'I can't stand the bastard touching me' refers to her husband?" (p. 334)
223. "Why not?" (p. 335)
224. "Didn't feel like it when you got there, huh?" (p. 335)
225. "No coughing in the clinch?" (p. 336)
226. "What does a cough mean?" (p. 336)
227. "Did you read about this somewhere?" (p. 337)
228. "Do men discuss it? Things like this?" (p. 337)
229. "Don't you want to sit down?" (p. 337)
330. "You want anything?" (p. 338)
331. "How about Talisan or Tensor?" (p. 338)
332. "Do either of those work, do you think?" (p. 338)
333. "What is?" (p. 338)
334. "You want to go?" (p. 339)
335. "You think so?" (p. 340)
336. "What's going on?" (p. 340)
337. "What was the rush?" (p. 342)
338. "Who do you think this 'Afriend' is?" (p. 344)
339. "What is this place?" (p. 347)
340. "The drives that don't work?" (p. 347)
341. "Can you read this?" (p. 347)
342. "Are they finished?" (p. 347)
343. "What air?" (p. 347)
344. "This is about air in Malaysia?" (p. 348)
345. "What is it?" (p. 348)
346. "What is this? The exercise room from hell?" (p. 350)
347. "This is how you're going to get to New York?" (p. 350)



- 348. "What was that?" (p. 350)
- 349. "What is this?" (p. 350)
- 350. "How expensive?" (p. 350)
- 351. "How many parts are there?" (p. 352)
- 352. "Have you been here before?" (p. 352)
- 353. "Where are we going?" (p. 352)
- 354. "Where are we now?" (p. 352)
- 355. "This corridor is data?" (p. 352)
- 356. "How do we do that?" (p. 353)
- 357. "Is that a command?" (p. 353)
- 358. "Would you like to hear one?" (p. 353)
- 359. "What is that, the world's most complicated TV remote?"  
(p. 353)
- 360. "No color?" (p. 354)
- 361. "What about this?" (p. 354)
- 362. "You think it's okay to cross?" (p. 354)
- 363. "What's that?" (p. 354)
- 364. "Can it hurt us?" (p. 355)
- 365. "This is their company database in New York?" (p. 355)
- 366. "Why aren't there labels?" (p. 355)
- 367. "What do we do?" (p. 356)
- 368. "Can he see us?" (p. 356)
- 369. "We can see him, but he can't see us?" (p. 356)
- 370. "Why does his face look that way?" (p. 356)
- 371. "Which means?" (p. 358)
- 372. "He can? How?" (p. 358)
- 373. "Can he hear us?" (p. 358)
- 374. "You mean Conley's watching him, too?" (p. 359)
- 375. "What happened?" (p. 359)
- 376. "It feels good to be home again, doesn't it?" (p. 360)
- 377. "And what are we doing now?" (p. 360)
- 378. "Which is?" (p. 360)
- 379. "What are you looking for?" (p. 360)
- 380. "What's he doing?" (p. 361)
- 381. "Can you see what it is?" (p. 361)
- 382. "What's that?" (p. 362)
- 383. "What is this, a press release?" (p. 362)
- 384. "This makes sense to you?" (p. 363)
- 385. "What does that mean?" (p. 363)
- 387. "Now what?" (p. 365)
- 388. "Who's Don Cherry?" (p. 365)
- 389. "What are you going to do now?" (p. 368)
- 390. "And the meeting tomorrow?" (p. 368)
- 391. "Tom, can you believe it?" (p. 374)
- 392. "Is it true about Blackburn?" (p. 375)
- 393. "What does it say?" (p. 375)
- 394. "Does this change your plans?" (p. 376)
- 395. "Are you expecting something from, KL? A big file?" (p.  
376)
- 396. "You going to explain?" (p. 376)
- 397. "What is this?" (p. 376)

398. "What choice does he have?" (p. 377)
399. "Now, who else does Sanders talk to there?" (p. 378)
400. "What's this?" (p. 378)
401. "What does it show?" (p. 379)
402. "What're you going to do with this" (p. 379)
403. "What's she done?" (p. 379)
404. "What exactly are you going to do?" (p. 379)
405. "Can you tell us more bout that?" (p. 381)
406. "Then we've found what the trouble is?" (p. 381)
407. "Correct me if I'm wrong, but didn't you set up that line, Tom?" (p. 381)
408. "Then how is it that we have so many problems?" (p. 382)
409. "How could this have happened?" (p. 382)
410. "Altered? How?" (p. 382)
411. "I ordered them?" (p. 382)
412. "Foreign she-devil in business suit? Can't deal with a *feringi* woman?" (p. 386)
413. "Are you hungry?" (p. 386)
414. "You know what they're saying about Meredith now?" (p. 388)
415. "What're you all worked up about? The press conference?" (p. 392)
416. "You know who he is?" (p. 395)
417. "Is that why you called me over here? To complain?" (p. 398)
418. "Are you a friend of Sanders?" (p. 398)
419. "Guess what?" (p. 400)
420. "Are you tired?" (p. 400)
421. "Is it finished?" (p. 400)
422. "Somebody you know?" (p. 400)

D- Male:

1. "What do you want for breakfast, Lize?" (p. 8)
2. "Missed the seven-fifty, too, huh?" (p. 11)
3. "How's Susan?" (p. 11)
4. "So why are you limping?" (p. 11)
5. "Is that right?" (p. 11)
6. "Isn't this the big day at DigiCom?" (p. 12)
7. "How's that?" (p. 12)
8. "Isn't the merger being announced today?" (p. 12)
9. "What merger?" (p. 12)
10. "Garvin is stepping down, isn't he?" (p. 12)
11. "Oh yes? Who bought it?" (p. 12)
12. "You think maybe Garvin won't step down?" (p. 12)
23. "Don't the terms of the merger require it?" (p. 12)
14. "Who told you that?" (p. 13)
15. "He's already got a woman as CFO, doesn't he?" (p. 13)
16. "Does the rumor mention a name?" (p. 13)
17. "Looking for me?" (p. 14)

18. "Did he say what he wanted?" (p. 14)
19. "What about Stephanie?" (p. 14)
20. "Anything else?" (p. 14)
21. "Anything else?" (p. 14)
22. "They just get smaller and smaller, don't they? You guys make that one?" (p. 14)
23. "Is it true you're the only division manager who isn't an engineer?" (p. 15)
24. "Isn't that pretty unusual?" (p. 15)
25. "You get my fax?" (p. 16)
26. "Jafar is gone? Why?" (p. 16)
27. "How long will it take?" (p. 16)
28. "And what's wrong with the line, Arthur?" (p. 16)
29. "You think the controller chips are bad?" (p. 16)
30. "What about the screen flicker?" (p. 16)
31. "What's your best guess, Arthur?" (p. 17)
32. "About the run?" (p. 17)
33. "We talking a week, a month, what?" (p. 17)
34. "Who else have you told?" (p. 17)
35. "You going to bury this until after the merger, or what?" (p. 17)
36. "We'll talk later, okay?" (p. 19)
37. "Where's Stephanie?" (p. 20)
38. "Why not?" (p. 20)
39. "That changes? What's going on?" (p. 20)
40. "Hi Eddie. What's up?" (p. 21)
41. "You got a minute?" (p. 21)
42. "Are congratulations on a new job in order?" (p. 21)  
INDIRECT ILLOCUTION
43. "But it's going to happen?" (p. 21)
44. "Is it true they're going to shut down the Austin plant?" (p. 21)
45. "You'd tell me if you knew, wouldn't you, Tommy boy?" (p. 21)
46. "Now, what's the line problem?" (p. 21)
47. "Then how do they know about the pinups?" (p. 21)
48. "Even if the women have pinups in their locker room?" (p. 21)
49. "So what?" (p. 24)
50. "How can she run it?" (p. 25)
51. "She'll have four APG division managers reporting to her?" (p. 26)
52. "And who are those managers going to be? Has it been decided?" (p. 26)
53. "You two haven't kept in contact?" (p. 27)
54. "Is that a problem for you?" (p. 28)
55. "Is there a problem? Reporting to a woman?" (p. 28)
56. "Does that mean we're still spinning off the APG Division?" (p. 28)
57. "And the spin-off will go forward, even with Meredith running the divisions?" (p. 28)

58. "There's no chance she may decide to change her mind?" (p. 29)
59. "And?" (p. 30)
60. "And the new structure? How did he respond?" (p. 30)
61. "Technical expertise?" (p. 30)
62. "Have they talked?" (p. 30)
63. "Bad blood?" (p. 30)
64. "Then what's he concerned about?" (p. 30)
65. "They having problems?" (p. 31)
66. "What were you doing the third week of June, ten years ago?" (p. 32)
67. "Not your present boyfriend?" (p. 32)
68. "How long did it last?" (p. 32)
69. "By the way, how far back do we have office records? Correspondence, and call books?" (p. 33)
70. "And what about earlier?" (p. 33)
71. "Fine-tuning? And what's that terrible smell?" (p. 35)
72. "You had it up?" (p. 36)
73. "How many users?" (p. 36)
74. "And the Corridor looks like what? Wire frame?" (p. 36)
75. "And what're the laser scanners for?" (p. 37)
76. "Pretty slick, huh?" (p. 37)
77. "You mean you see other users?" (p. 37)
78. "Virtual help?" (p. 37)
79. "What's the Z-count supposed to be?" (p. 37)
80. "Now what's the real problem?" (p. 38)
81. "That's a promise?" (p. 38)
82. "It's tense as hell around here, you know that?" (p. 39)
83. "Okay to start?" (p. 39)
84. "How'd you get them?" (p. 40)
85. "How'd you get the Data General file?" (p. 40)
86. "Isn't this why you pay me?" (p. 40)
87. "Anything else you want to know about him?" (p. 40)
88. "Do I leave the bill with you, or Cindy?" (p. 40)
89. "You're really okay with this?" (p. 42)
90. "You talked to Garvin?" (p. 43)
91. "Listen, did Phil say anything about the spin-off?" (p. 43)
92. "And what did Phil say about Ms. Johnson?" (p. 43)
93. "Did you know this Meredith Johnson appointment was coming?" (p. 43)
94. "Is Garvin fucking her?" (p. 43)
95. "I mean does anybody know her?" (p. 44)
96. "What's she like?" (p. 44)
97. "The question is, can she run a technical division? Or have we got another Screamer Freeling on our hands?" (p. 44)
98. "So: is that what we have? Another Screamer." (p. 45)
99. "So you think Meredith Johnson is up to the job?" (p. 45)

100. "What: I can't say she's good-looking?" (p. 45)
101. "Coming over here to this meeting, I pass the women at the expresso bar, and what are they talking about?" (p. 45)
102. "Let's get back to the agenda, shall we?" (p. 46)
103. "What agenda?" (p. 46)
104. "How bad is it?" (p. 46)
105. "Table it then?" (p. 46)
106. "Anybody else have a problem? Mary Anne?" (p. 46)
107. "And how's the corridor?" (p. 46)
108. "Nobody's throwing up?" (p. 46)
109. "Somebody threw up?" (p. 46)
110. "And it's stable?" (p. 47)
111. "You've tried it with naive users?" (p. 47)
112. "So you're ready to demo for Conley?" (p. 47)
113. "You met the rogues' gallery?" (p. 49)
114. "What professor?" (p. 50)
115. "Professor Dorfman?" (p. 50)
116. "What's he doing here?" (p. 51)
117. "What's he studying?" (p. 52)
118. "Is that because of the merger?" (p. 52)
119. "What internal divisions?" (p. 54)
120. "So? What does that mean? His grandfather's picture is on some boardroom wall?" (p. 55)
121. "And John Conley wants the deal?" (p. 55)
122. "And how does Meredith fit in?" (p. 55)
123. "Meaning what?" (p. 55)
124. "That's all? She has the right accent?" (p. 56)
125. "And Garvin's going along with that?" (p. 56)
126. "And you, Stephanie? What do you think?" (p. 56)
127. "Able, but weak?" (p. 56)
128. "You think that's significant?" (p. 58)
129. "So, let's hear it: what'd she say to you?" (p. 60)
130. "Meredith?" (p. 60)
131. "What's up?" (p. 60)
132. "She's up to something, isn't she?" (p. 60)
133. "What'd you think of Johnson?" (p. 60)
134. "Isn't she supposed to be a late-breaking curve, forced on us by management at Conley?" (p. 60)
135. "She already knew?" (p. 62)
136. "Why? What do you hear?" (p. 62)
137. "When do you have to decide?" (p. 63)
138. "What've you found?" (p. 63)
139. "You're telling me we have to build new housings just because we have bad clips?" (p. 65)
140. "And what about the drive itself?" (p. 66)
141. "When will we know?" (p. 66)
142. "Does Meredith know about this yet?" (p. 66)
143. "Call me after you talk to her?" (p. 66)
144. "How do you mean?" (p. 66)

145. "Are you pissed off that you didn't get the job?" (p. 66)
146. "So? You don't say hello to your old friends anymore?" (p. 69)
147. "How did you know it was me?" (p. 69)
148. "What do you think? Magic?" (p. 70)
149. "How? You have eyes in the back of your head?" (p. 70)
150. "And now you are hanging your head?" (p. 70)
151. "And you want everybody to know about it? You want sympathy?" (p. 70)
152. "And what were you thinking about, Thomas: the stained glass in your apartment?" (p. 70)
153. "How did you know that?" (p. 70)
154. "You think I can read minds, Thomas? Are you stupid enough to believe that?" (p. 70)
155. "I told you? When?" (p. 70)
156. "What did I tell you?" (p. 70)
157. "Oh, you don't remember?" (p. 70)
158. "Do I irritate you?" (p. 70)
159. "Max, do you suppose we could have an ordinary conversation?" (p. 71)
160. "What is an ordinary conversation?" (p. 71)
161. "I mean, could we just talk like normal people?" (p. 71)
162. "What did you mean about the stained glass?" (p. 71)
163. "What else?" (p. 71)
164. "What about Meredith?" (p. 71)
165. "How am I to know?" (p. 71)
166. "Who is this beautiful creature, Thomas?" (p. 71)
167. "Would that be fair?" (p. 73)
168. "What was he getting at?" (p. 73)
169. "Do you get my drift?" (p. 74)
170. "What did you hear?" (p. 74)
171. "Is something wrong?" (p. 75)
172. "Within your division, is there any concern whether Meredith Johnson is qualified for the post?" (p. 75)
173. "I mean to say, is there concern about her expertise?" (p. 75)
174. "And there are similar concerns about Johnson?" (p. 75)
175. "And her fiscal measures? These cost-containment plans of hers. That's the crux, isn't it?" (p. 75)
176. "What do the design engineers say? Have they gotten the units yet?" (p. 76)
177. "And have the units gone to Diagnostics?" (p. 76)
178. "You know anything about that?" (p. 76)
179. "Why do you want them sealed, Tom?" (p. 76)
180. "When will you send the drives?" (p. 77)
181. "You want me to run down a sealer for you?" (p. 77)
182. "Now what about Jafar?" (p. 77)
183. "They believe in spells?" (p. 77)
184. "So you don't know when he'll be back?" (p. 77)

185. "Anything else?" (p. 77)
186. "Would you mind pulling the production reports on Twinkle for the last two months?" (p. 77)
187. "You called?" (p. 78)
188. "Can't you stop it?" (p. 78)
189. "So---what's on your mind?" (p. 79)
190. "What have they found?" (p. 79)
191. "Is that why you asked Arthur Kahn to send you ten drives, heatsealed from the factory?" (p. 79)
192. "The chip is bad?" (p. 79)
193. "What's suspicious about it?" (p. 79)
194. "You thinking big problem or little problem?" (p. 79)
195. "Do you understand that I don't have one?" (p. 80)
196. "Why'd you come up in person?" (p. 80)
197. "Another one?" (p. 80)
198. "What should I do?" (p. 80)
199. "You think that's the whole story?" (p. 80)
200. "And the woman?" (p. 80)
201. "What does she say about the incident?" (p. 80)
202. "Damage to the car?" (p. 80)
203. "So do I drop it?" (p. 81)
204. "Do I speak to her informally?" (p. 81)
205. "So, drop it?" (p. 81)
206. "How come we're both so convinced this guy must have done something?" (p. 81)
207. "Do you want to go over the Twinkle stuff?" (p. 84)
208. "Who did you marry?" (p. 85)
209. "You want the file?" (p. 85)
210. "Lot of pressure?" (p. 85)
211. "Do I what?" (p. 86)
212. "How about you?" (p. 87)
213. "What is it?" (p. 87)
214. "You did?" (p. 88)
215. "Who would you take it to? Directly to Garvin?" (p. 88)
216. "What does that mean?" (p. 89)
217. "How's it going?" (p. 96)
218. "Oh yes?" (p. 97)
219. "Who told you? Adele?" (p. 98)
220. "What can I do?" (p. 98)
221. "Why aren't you asleep, Lize?" (p. 102)
222. "What kind of a dream?" (p. 102)
223. "What kind of a dream do you want?" (p. 103)
224. "What does being a man have to do with it? Am I going to hear how oppressed you are again, now?" (p. 105)
225. "Is it? How are you oppressed?" (p. 105)
226. "What're we going to now, the fragile male ego?" (p. 105)
227. "Who's got the fragile ego around here?" (p. 105)
228. "Susan, you want to talk fragile?" (p. 106)
229. "What is it, Eddie?" (p. 111)
230. "Yeah? Disrupting everything?" (p. 111)

- 231. "They're doing an *inventory*?" (p. 112)
- 232. "Have you heard of that?" (p. 112)
- 234. "Tommy boy? You with me? What's the story?" (p. 112)
- 235. "Tom, you there?" (p. 112)
- 236. "What do I tell'em?" (p. 113)
- 237. "No inventory?" (p. 113)
- 238. "Where is everybody?" (p. 114)
- 239. "Fifteen minutes ago? When did they start?" (p. 114)
- 240. "Where are they now?" (p. 114)
- 241. "And we can get one of these contraptions in New York?"  
(p. 115)
- 242. "How do I open this drawer?" (p. 115)
- 243. "What's the angel telling him?" (p. 115)
- 244. "Angel: can I see a file?" (p. 116)
- 245. "Hey, how do you get rid of all this stuff?" (p. 116)
- 246. "Can you find an original spreadsheet?" (p. 116)
- 247. "You sure you can get us one of these things?" (p. 117)
- 248. "Hey, why didn't you call me last night?" (p. 118)
- 249. "Where the hell were you?" (p. 118)
- 250. "Didn't she tell you?" (p. 118)
- 251. "You're in charge of Twinkle, aren't you?" (p. 120)
- 252. "But now you are in production, isn't that right?" (p.  
120)
- 253. "Some of your cycles are as short as nine months, isn't  
that right?" (p. 121)
- 254. "How do you assess that, as the principal person in  
charge?" (p. 121)
- 255. "How many of the drives coming off the line meet  
specifications?" (p. 121)
- 256. "Are precise figures available?" (p. 121)
- 257. "Is that your understanding?" (p. 121)
- 258. "With figures like that, on what do you base your  
confidence in the Twinkle drive?" (p. 121)
- 259. "Causing a delay of?" (p. 122)
- 260. "Do you really think it will take six months?" (p. 122)
- 261. "But possible?" (p. 122)
- 262. "If there are design problems with the drive, they  
occurred under your stewardship, is that correct?" (p.  
122)
- 263. "Having gotten us into this mess, do you really think  
you're the person to clean it up?" (p. 122)
- 264. "Will they be at eighty milliseconds, too?" (p. 123)
- 265. "What the hell was all that about?" (p. 125)
- 266. "Oh? What'd she tell you?" (p. 127)
- 267. "Last night?" (p. 127)
- 268. "I *what*?" (p. 127)
- 269. "She's saying I harassed *her*?" (p. 127)
- 270. "How does that sound?" (p. 128)
- 271. "You sure about that?" (p. 128)
- 272. "Then why are they inventorying the plant?" (p. 128)



273. "But I'd be leaving the Advanced Products Division?" (p. 128)
274. "You want to hear what really happened last night?" (p. 129)
275. "You don't want to hear what I say happened?" (p. 129)
276. "Were there any witnesses last night?" (p. 130)
277. "You made him the Austin offer?" (p. 131)
278. "Will he take it?" (p. 131)
279. "And did you push it?" (p. 131)
280. "He wouldn't go off and file, would he?" (p. 131)
281. "Can I give him a message?" (p. 133)
282. "But I mean, don't I have the right to turn her down? Isn't that what this is about?" (p. 142)
283. "So what'd you tell this guy? Not to litigate?" (p. 151)
284. "What do you think he should do?" (p. 151)
285. "Susan, will you settle down?" (p. 157)
286. "What do you mean?" (p. 157)
287. "Will you take it easy?" (p. 158)
288. "What have you decided?" (p. 161)
289. "To represent you?" (p. 161)
290. "On what basis would you litigate, Tom?" (p. 161)
291. "But what did you expect us to do?" (p. 161)
292. "How do you expect us to decide who to believe?" (p. 162)
293. "What's that?" (p. 162)
294. "How long do you want me to wait?" (p. 163)
295. "We have no legal problem with current corporate officers, is that right?" (p. 166)
296. "Nobody has retired or moved?" (p. 166)
297. "What does he want?" (p. 166)
298. "What's our liability, assuming he ever got to trial?" (p. 166)
299. "Who gives a shit?" (p. 166)
300. "Will he accept mediation?" (p. 167)
301. "What'er we dealing with? Impartiality, right?" (p. 167)
302. "Why not?" (p. 167)
303. "Do I need to talk to him?" (p. 167)
304. "Then what happened?" (p. 172)
305. "She gets all that?" (p. 172)
306. "Are we talking humparoonie here or what?" (p. 172)
307. "So what're we saying here? Nepotism in disguise?" (p. 173)
308. "Why not?" (p. 174)
309. "We can use that information?" (p. 180)
310. "You really think this is necessary?" (p. 181)
311. "Any calls?" (p. 182)
312. "Who was that?" (p. 182)
313. "Something wrong?" (p. 182)

- 314. "Anything I should know about?" (p. 182)
- 315. "What are they saying?" (p. 182)
- 316. "What about her?" (p. 182)
- 317. "Where do you keep the back issues of ComLine?" (p. 187)
- 318. "You know that?" (p. 193)
- 319. "What is it, trouble at home? More shit with Susan?" (p. 193)
- 320. "I mean, what the hell were you doing, going to Meredith's office at night, anyway?" (p. 193)
- 321. "Don't you take responsibility for anything?" (p. 193)
- 322. "So, how come everybody else in the company knows it but you?" (p. 194)
- 323. "Cut it out, will you?" (p. 195)
- 324. "What does that mean?" (p. 199)
- 325. "Including Bob?" (p. 199)
- 326. "Was there something in particular?" (p. 199)
- 327. "What's underhanded?" (p. 200)
- 328. "Can I?" (p. 200)
- 329. "Are you enjoying this?" (p. 200)
- 330. "It was arranged, yes?" (p. 200)
- 331. "True?" (p. 200)
- 332. "What does it have to do with plastic surgery?" (p. 200)
- 333. "Do you remember when you joined DigiCom in Cupertino?" (p. 200)
- 334. "Do you understand?" (p. 201)
- 335. "Is that not so?" (p. 202)
- 336. "Meaning what?" (p. 202)
- 337. "What do you recommend I do?" (p. 203)
- 338. "So now you ask for advice?" (p. 203)
- 339. "Too much pride?" (p. 203)
- 340. "Like what?" (p. 203)
- 341. "What do you care, since you won't take it?" (p. 203)
- 342. "Just tell me, will you?" (p. 203)
- 343. "Are you listening?" (p. 204)
- 344. "What does that mean?" (p. 204)
- 345. "Meaning what?" (p. 204)
- 346. "Solve what problem? The lawsuit?" (p. 204)
- 347. "You mean drop the lawsuit?" (p. 204)
- 348. "Where're you calling from?" (p. 205)
- 349. "How's it going with you , Tom?" (p. 205)
- 350. "Uh...Are we talking things for the company, or private things?" (p. 205)
- 351. "Can we talk about this next week?" (p. 205)
- 352. "Gary, what is it?" (p. 206)
- 353. "When was this?" (p. 206)
- 354. "Is that clear?" (p. 207)
- 355. "Got what?" (p. 213)
- 356. "How did they get the story?" (p. 214)
- 357. "But who?" (p. 214)

358. "And who's Constance Walsh?" (p. 214)  
359. "On a sale of the Austin plant?" (p. 220)  
360. "Has she discussed it with you?" (p. 220)  
361. "What do you think about the sale?" (p. 220)  
362. "How do you think Meredith Johnson feels on these issues?" (p. 221)  
363. "If this issue comes up in the meeting tomorrow, would you take the position you just took?" (p. 221)  
364. "What's this?" (p. 222)  
365. "Why should I go first?" (p. 224)  
366. "How'd that King Power thing turn out?" (p. 226)  
367. "They fix an award yet?" (p. 226)  
368. "What are you asking?" (p. 226)  
369. "What was going on in your love life the third week of June, ten years ago? Can you tell me?" (p. 235)  
370. "Were you married?" (p. 235)  
371. "Met your husband yet?" (p. 235)  
372. "Do you remember who you were seeing before him?" (p. 235)  
373. "How about *anything* that happened between you and a lover in June, ten years ago?" (p. 236)  
374. "See what I mean?" (p. 236)  
375. "They're calling it quits already, huh?" (p. 247)  
376. "You talked to her last night?" (p. 248)  
377. "What happened?" (p. 248)  
378. "They won't make a deal?" (p. 248)  
379. "So what do we do?" (p. 249)  
380. "What do we do know?" (p. 249)  
381. "Any messages?" (p. 250)  
382. "Was it recorded?" (p. 254)  
383. "Did you keep it?" (p. 254)  
384. "Where is it?" (p. 254)  
385. "Uh...do you want that?" (p. 256)  
386. "So Tom, are you in shit or what?" (p. 256)  
387. "But how'd she get the story in the first place?" (p. 256)  
388. "Are you kidding?" (p. 256)  
389. "What woman knew?" (p. 257)  
390. "How are you holding up with all this?" (p. 258)  
391. "Is that okay?" (p. 258)  
392. "My better judgment?" (p. 258)  
393. "How many sides are there?" (p. 258)  
394. "What does that have to do with it?" (p. 259)  
395. "What're you saying?" (p. 260)  
396. "Why not?" (p. 260)  
397. "What's wrong with that?" (p. 261)  
398. "Why not?" (p. 261)  
399. "Couldn't get it up, huh?" (p. 263)  
400. "They run short on K-Y jelly in Redmond?" (p. 263)  
401. "Where is that fucking car?" (p. 264)  
402. "Could you believe him?" (p. 264)

- 403. "So what are we going to do, to make him feel it?" (p. 264)
- 404. "He's smearing Meredith, right?" (p. 264)
- 405. "What're you talking about?" (p. 265)
- 406. "What kind of shit is this?" (p. 265)
- 407. "Where the fuck have you been?" (p. 266)
- 408. "So it's just that women haven't had these jobs?" (p. 268)
- 409. "What figures?" (p. 268)
- 410. "You're checking her past companies?" (p. 269)
- 411. "How do you know they have damaging information to give?" (p. 269)
- 412. "You think she's done this before?" (p. 269)
- 413. "What do you mean?" (p. 279)
- 414. "Do you think I had another reason?" (p. 280)
- 415. "That name mean anything to you?" (p. 280)
- 416. "It's a message coming out of a locked office?" (p. 280)
- 417. "Somebody's using his Internet address?" (p. 280)
- 418. "What's happening now?" (p. 281)
- 419. "Who's she got behind her?" (p. 281)
- 420. "Cindy, any messages?" (p. 281)
- 421. "She say why?" (p. 281)
- 422. "Why? Who's that?" (p. 282)
- 423. "Wouldn't you give anything to know what they are saying right now?" (p. 284)
- 424. "Is she going to run the story?" (p. 287)
- 425. "What do we do now?" (p. 289)
- 426. "Punitive damages on what basis?" (p. 290)
- 427. "Did you know any of history, Phil?" (p. 290)
- 428. "Is there any documentary evidence of such a history?" (p. 290)
- 429. "Where did you leave it with Sanders?" (p. 290)
- 430. "What have we got on him?" (p. 290)
- 431. "What about women?" (p. 290)
- 432. "Why the hell would he do it some time ago, Phil?" (p. 290)
- 433. "What about the reporter?" (p. 291)
- 434. "Anything I should know?" (p. 292)
- 435. "You have time for dinner?" (p. 292)
- 436. "You say harassers have a pattern, right?" (p. 300)
- 437. "It shows up again and again, right?" (p. 300)
- 438. "What do you want?" (p. 306)
- 439. "Did you report her?" (p. 307)
- 440. "Are you kidding?" (p. 307)
- 441. "Would you like to make a statement about Meredith?" (p. 307)
- 442. "Is that the only reason you left?" (p. 308)
- 443. "You mean, did Meredith Manmuncher come on to me?" (p. 308)

444. "Did that have anything to do with your leaving?" (p. 308)
445. "And you?" (p. 308)
446. "You never had any difficulties?" (p. 308)
447. "Do you know how I could reach him?" (p. 311)
448. "What about?" (p. 311)
449. "Where's Fernandez?" (p. 312)
450. "What exactly are we talking about?" (p. 313)
451. "Fair enough?" (p. 313)
452. "But none of this is rational, you know?" (p. 316)
453. "So what's the deal?" (p. 316)
454. "And what about this briefing?" (p. 317)
455. "And if I don't participate in the briefing?" (p. 317)
456. "Got a minute?" (p. 318) INDIRECT ILLOCUTION
457. "What about Bob?" (p. 318)
458. "Meredith's okay with that?" (p. 319)
459. "When is he expected back?" (p. 320)
460. "Where is everybody?" (p. 320)
461. "You know anything about what the Diagnostics team found?" (p. 321)
462. "You've heard?" (p. 325)
463. "Heard what?" (p. 325)
464. "What have you heard?" (p. 325)
465. "Why don't you tell me yourself?" (p. 325)
467. "You only noticed now?" (p. 325)
468. "What does that mean?" (p. 325)
469. "She has tricked you and manipulated you and abused you, yes?" (p. 326)
470. "Don't tell me you have forgotten it?" (p. 326)
471. "You expect me to believe that?" (p. 326)
472. "Or do I have it wrong?" (p. 326)
473. "And what did you do?" (p. 327)
474. "And then what? What did you do?" (p. 327)
475. "What are you doing?" (p. 327)
476. "And what did you come to talk to me about?" (p. 328)
477. "But you reassured them, Thomas, didn't you?" (p. 329)
478. "What could you do with your anger?" (p. 329)
479. "Meaning what?" (p. 330)
480. "So: what is the problem she is solving?" (p. 330)
481. "But how will you find out?" (p. 330)
482. "What does that mean?" (p. 332)
483. "Then who?" (p. 334)
484. "Do you think that, too?" (p. 335)
485. "You really want to know what it was?" (p. 335)
486. "What do you have to check?" (p. 339)
487. "You know what, Louise?" (p. 339)
488. "Why not?" (p. 340)
489. "You mean to tell me that there's nothing improper with her having an affair with someone at Conley-White and being promoted as a result?" (p. 340)
490. "Everything okay?" (p. 340)

491. "How did the television crew get the story?" (p. 342)
492. "Where is the keypad?" (p. 353)
493. "Shall we go in?" (p. 354)
494. "What's this?" (p. 368)
495. "Why don't you?" (p. 368)
496. "You've been monitoring me?" (p. 368)
497. "Then who's 'Afriend'?" (p. 368)
498. "I told you what?" (p. 373)
499. "What do I do?" (p. 374)
500. "Is that clear?" (p. 374)
501. "How did you know that?" (p. 375)
502. "She told you?" (p. 375)
503. "Why will he hate it?" (p. 377)
504. "And if he isn't?" (p. 377)
505. "Now, where is it?" (p. 378)
506. "Was it a design problem?" (p. 381)
507. "What sort of problem?" (p. 381)
508. "You never went to the plant itself?" (p. 382)
509. "What are they doing now?" (p. 387)
510. "Only Conley? Nobody else?" (p. 387)
511. "What about Meredith?" (p. 387)
512. "Too late for what?" (p. 387)
513. "What's that, Arthur?" (p. 387)
514. "What're you talking about?" (p. 388)
515. "What're you going to do now?" (p. 388)
516. "And what else?" (p. 388)
517. "What about John Conley?" (p. 388)
518. "Why do you think that?" (p. 388)
519. "What press conference?" (p. 392)
520. "Who says?" (p. 392)
521. "Where will it end?" (p. 396)
522. "When? When will it all end?" (p. 397)
523. "Did you have a nice time in Phoenix?" (p. 400)

#### APPENDIX IV

Gus Lee. *Honor and Duty*. New York: Knopf, 1994.

##### Imperatives

##### A- Females:

1. "Sit up straight, like a West Point cadet, like the cadet you'll never be. (p. 17)
2. "Lift your drooping shoulder." (p. 19)
3. "Pack your school clothes." (p. 20)
4. "DON'T YOU DARE RAISE YOUR VOICE TO ME!" (p. 22)
5. "Give the picture of the Other Woman to your sister." (p. 23)
6. "Never, ever make a fist or raise your voice to me!" (p. 23)
7. "Refer to me as 'my mother', or 'my real mother.'" (p. 23)
8. "Stand straighter, you pitiful wretched, ugly, fat-lipped thing." (p. 23)
9. "Wipe that expression from your face *this moment*." (p. 23)
10. "Don't you dare defy me with your horrid face." (p. 23)
11. "You will end your asthma." (p. 37)
12. "Cut it very short so it conforms to the shape of his head. Cut it as always, regardless of what he says." (p. 62)
13. "Sit, where everybody can see us." (p. 68)
14. "You remember that, 'cause it's the spirit of the good Lord Jesus, Kai. You take that with you to the Army." (p. 69)
15. "You say hello to him." (p. 70)
16. "You'd best write, Kai. Don't drift out on us. Promise me now." (p. 71)
17. "Hush and keep your mouth closed." (p. 117)
18. "He didn't write you, did he." (p. 160)
19. "Where have you been? How did you get here so early." (p. 160)
20. "Come in." (p. 160)
21. "Oh, do make up with him." (p. 161)
22. "Tell me, please, that you've quit West Point." (p. 168)
23. "Let me ask you a favor. Please, respect my view of my relationship to my father." (p. 168)
24. "Please, come over and I'll cook some great *baodze* and long bean *dofu* for you." (p. 168)
25. "Don't be disappointed." (p. 179)
26. "I want you to agree with me. I want you to quit West Point and be with me." (p. 180)

27. "Look, Kai. Look at the crescent moon--" (p. 181)
28. "Look at me." (p. 182)
29. "Please don't let me hurt your feelings." (p. 183)
30. "Dance with me, Ding Kai, right here, in the hallway."  
(p. 225)
31. "Pretend you're your father." (p. 227)
32. "I want to know. I want to know everything about you. I  
want to know how you came to be so sad." (p. 228)
33. "Tell me softly, in my ear." (p. 228)
34. "Please, try again, Ding Kai." (p. 228)
35. "ENOUGH!" (p. 235)
36. "Wake up." (p. 244)
37. "And do not yell at me." (p. 246)
38. "Don't ever say you were too young..." (p. 247)
39. "Do this for me." (p. 249)
40. "Don't change the subject." (p. 252)
41. "You must address her correctly." (p. 264)
42. "Tell me why you're worried about honor." (p. 266)
43. "Let me tell you about my father." (p. 267)
44. "Just, please be nice." (p. 268)
45. "Just be my friend, Ding Kai." (p. 269)
46. "Do not lie---do not pretend to want marriage." (p.  
269)
47. "But please, be kindhearted." (p. 269)
48. "Please call me Ann." (p. 285)
49. "Come in." (p. 285)
50. "Case, please." (p. 286)
51. "Don't cry." (p. 348)

B- Males:

1. "DROP THAT BAG!" (p. 4)
2. "PICK IT UP!" (p. 5)
3. "SCREW IN THAT DUMBCROT NECK!" (p. 8)
4. "CLUCK YOUR WAY UP THOSE STAIRS! CLUCK! MAKE LIKE A  
CHICKEN!" (p. 9)
5. "I CAN'T HEAR YOU!" (p. 11) INDIRECT ILLOCUTION
6. "Git outa mah road, damn Yankee scum." (p. 13)
7. "Listen up, crothead." (p. 15)
8. "Go to West Point. Must." (p. 17)
9. "Don't jump to fist or to scat. Give words a chance.  
And don't scream China stuff at 'em." (p. 18)
10. "Do not worry about feelings. Think of your  
*obligations*." (p. 27) ADVICE
11. "You will work together, and cooperate." (p. 33)
12. "Welcome to America and cram in your stupid little crot  
neck." (p. 34)
13. "SIT UP!!" (p. 35)
14. "Honor Wen-ch'ang as I honored you with your name, Able  
Student." (p. 43)
15. "Don't need your money. No worry." (p. 46)



16. "Do not ask me the name of your father's father." (p. 47)
17. "Make us proud. Please, please. (p. 47)
18. "Why'dja come here." (p. 49)
19. "Look to your left and to your right." (p. 50)
20. "Sat it again after me: I HATE NAVY AND ROGER STAUBACH!" (p. 60)
21. "Let's get to work." (p. 63)
22. "Want to know how to do this, watch me." (p. 63)
23. "Don't give it no mind." (p. 65)
24. "You go first." (p. 65)
25. "Don't tell no one." (p. 65)
26. "Don't tell, cross heart." (p. 66)
27. "Don't laugh man." (p. 66)
28. "Aw, shit, fergit it." (p. 72)
29. "LOOK AT THIS LOCKER!" (p. 75)
30. "LOOK DOWN!" (p. 78)
31. "CHANGE YOUR WAYS AND YOUR UNIFORMS." (p. 78)
32. "ROOM, ATTEN-HUT!" (p. 80)
33. "Subdue the self, and honor the rituals. Do the correct thing." (p. 82)
34. "Don't like your looks." (p. 84)
35. "Don't let no one talk to ya like that, even you." (p. 90)
36. "LOOK UP HERE!" (p. 98)
37. "REPORT HERE AND BRING YOUR HAT!" (p. 98)
38. "Please meet my brother, Mario." (p. 100)
39. "Caruso, don't just stand there." (p. 100)
40. "Take it, and its luck." (p. 100)
41. "Honor the past, your parents, honor your teachers." (p. 103)
42. "Stand here." (p. 110)
43. "Don't drift while I'm talking to you." (p. 110)
44. "Do it!" (p. 111)
45. "GIVE ME ANOZER LAP MIT DER RIFLE!" (p. 111)
46. "YOU COME DOWN FROM THERE RIGHT NOW!" (p. 112)
47. "Climb down with me." (p. 112)
48. "C'mon, man." (p. 112)
49. "Put it on my bill." (p. 113)
50. "C'mon, we'll go together." (p. 113)
51. "No. Go away." (p. 113)
52. "Look at yourself." (p. 114)
53. "C'mere." (p. 117)
54. "Gimme yo' daddy's gun." (p. 118)
55. "Then let Lucky use it, chump!" (p. 118)
56. "Fergit it." (p. 118)
57. "Gonna tell you again, Lucky." (p. 118)
58. "Pack yo' bags and git." (p. 118)
59. "You gotta let him hit you, Jerome." (p. 119)
60. "Lucky, don' try killin' yo' daddy." (p. 119)
61. "Don't be a jerk." (p. 126)

62. "Don't be dense." (p. 130)
63. "C'mon!" (p. 130)
64. "Kai---knock it off, man!" (p. 130)
65. "Cool it right now!" (p. 131)
66. "Then stay away from me. And don't play pool." (p. 131)
67. "And stay away from my friends." (p. 131)
68. "Wait right here. Don't move." (p. 132)
69. "Shave faster. Enter the mess hall with the hockey team and find table sixteen in the Corps Squad alcove. Walk tall, military." (p. 132)
70. "Don't say *anything*! Grunt and nod like you're in *The Guns of Navarone*." (p. 132)
71. "Don't fight. Just take it." (p. 133)
72. "Now, duck-walk outa here, buttface!" (p. 134)
73. "Bang your stupid crot neck in an' gimme fifty push-ups an de Days, smackhead." (p. 137)
74. "Please explain the ambiguity." (p. 138)
75. "Please answer my question." (p. 138)
76. "Take your seat, Mr. Ting." (p. 138)
77. "Give us your thoughts about what else there might be." (p. 138)
78. "Let me tell you about who I am." (p. 139)
79. "Watch who you call old." (p. 141)
80. "Try again." (p. 145)
81. "Okay, think about *Julius Caesar*. Think about Mark Antony." (p. 145)
82. "SLAM BODIES ON THE WALL!" (p. 151)
83. "Mr. Ting, drive your goat brains to Trophy Point after Chapel." (p. 151)
84. "Make it bigger and stronger than your old demon. Engineer a solution. And hurry." (p. 152)
85. "Don't say that." (p. 152)
86. "Don't forget to drop by after P-rade." (p. 153)
87. "Stay in shape for Buckner." (p. 155)
88. "Open it later, Caruso." (p. 156)
89. "You come with me, light candle with me." (p. 159)
90. "Don't be sad." (p. 159)
91. "Oh, don't cry." (p. 160)
92. "Must." (p. 164)
93. "Cannot tell you how much, *must*." (p. 164)
94. "Come. I take you to lunch, Blue Fox." (p. 165)
95. "Don't take pleasure." (p. 165)
96. "Ah ha, eat." (p. 167)
97. "Come here!" (p. 171)
98. "Please be more courteous to me than I was to you, and accept this." (p. 173)
99. "No! No! Do not kill me with politeness! Indulge me and accept it gently." (p. 174)
100. "Sit." (p. 176)
101. "Please rest." (p. 176)
102. "Try to remember what I say." (p. 176)

103. "Please, say yes." (p. 176)
104. "Make your promise to the Heavens. (p. 176)
105. "Tell me that wasn't 'instant knowledge'." (p. 183)
106. "Don't be a Snuffy's Special." (p. 187)
107. "Knock it off." (p. 187)
108. "Fuckin' A, Ting, cool it." (p. 191)
109. "Go to hell, Troth." (p. 191)
110. "Calm down, buddy." (p. 192)
111. "Build defilades, brothers. Do your own rules. Run up the Jolly Roger." (p. 193)
112. "Let me ask you a riddle." (p. 198)
113. "Help me out." (p. 199)
114. "Don't just sit there, chanting you can't do it. Use your mind and cut through the resistance in your spirit and *do your duty* with the assignment." (p. 200)
115. "Well, you OUGHTA BE!" (p. 201)
116. "KEEP YOUR VOICE DOWN!" (p. 201)
117. "'Mr. Zeal, I want you to tutor Mr. Spanner in math or English.'" (p. 203)
118. "Fall out. Tell me in which area you are doing best, and worst." (p. 202)
119. "Then screw off." (p. 204)
120. "Let's start with your father. Tell me about him." (p. 206)
121. "Destroy the enemy." (p. 209)
122. "Define leadership." (p. 210)
123. "Imagine your father, fighting a war of values, every day." (p. 213)
124. "Please pardon me for not standing." (p. 221)
125. "And tell me about your boyfriend." (p. 224)
126. "Put him on the sill Let him have a good riverview." (p. 230)
127. "I must tell you." (p. 231)
128. "What do you remember of your family." (p. 231)
129. "Fuck you, asshole." (p. 241)
130. "Don't give me that DI look." (p. 241)
131. "DON'T COMPARE ME TO HER!" (p. 244)
132. "Please don't cry." (p. 245)
133. "DON'T SAY THAT!" (p. 246)
134. "Don't speak." (p. 247)
135. "Excuse me." (p. 256)
136. "No more calls, please, Mrs Holm." (p. 256)
137. "Open it." (p. 257)
138. "Go slow." (p. 261)
139. "Follow me, sir." (p. 262)
140. "May I take your bag." (p. 262)
141. "Don't stay up late." (p. 278)
142. "Wake up." (p. 283)
143. "Forgive me, God." (p. 283)
144. "Please excuse our intrusion." (p. 285)
145. "Keep me posted." (p. 287)

- 237. "Let's sweat the *how*." (p. 287)
- 238. "Let's ask Mike." (p. 288)
- 239. "Don't use that *crap* on me! Don't be *completely* stupid!" (p. 291)
- 240. "Tell me about the cheating." (p. 293)
- 241. "Drink, you yellow bastard." (p. 294)
- 242. "Don't do it, son." (p. 295)
- 243. "We don't know that they didn't." (p. 300)
- 244. "Forgive me if I don't finish it." (p. 304)
- 245. "Don't turn soft on me." (p. 306)
- 246. "Get out, now." (p. 306)
- 247. "Butt out, man." (p. 306)
- 248. "Come with me, Farren." (p. 306)
- 249. "Watch your trigger finger." (p. 307)
- 250. "Shit, don't drop it, Kai!" (p. 307)
- 251. "Let's wire that cheap bigot's room." (p. 309)
- 252. "Let's wire him before he implicates George Washington." (p. 309)
- 253. "Trust me." (p. 310)
- 254. "Use this when we step into far-side barracks, so we don't track." (p. 313)
- 256. "Next time you try to silence me, don't kill me while you're at it." (p. 313)
- 257. "YOU!!! HAAAALT!!!" (p. 314)
- 258. "Hold it down!" (p. 314)
- 259. "You watch." (p. 314)
- 260. "Don't use those names." (p. 315)
- 261. "Do what you have to." (p. 319)
- 262. "Get Mike Benjamin to the phone, *right now!*" (p. 319)
- 263. "Look for buses." (p. 319)
- 264. "CRACK YOUR PUNY LITTLE NECKS *IN!*" (p. 320)
- 265. "Tell me where you learned this." (p. 322)
- 266. "Stop this shit now, Ting." (p. 327)
- 267. "Please note the time and date." (p. 327)
- 268. "Take your time, sir." (p. 329)
- 269. "Look at Sonny, Kai." (p. 330)
- 270. "Get this janitor outa here before someone gets hurt!" (p. 330)
- 271. "Come in, Gabe." (p. 330)
- 272. "Don't screw this up." (p. 331)
- 273. "SHUT UP!!" (p. 331)
- 274. "Don't get into that." (p. 332)
- 275. "Don't be an asshole." (p. 333)
- 276. "Don't be totally stupid." (p. 333)
- 277. "Don't cry, Scrounger!" (p. 334)
- 278. "Get the fuck out of my room." (p. 336)
- 279. "Come and get it, McWhiff." (p. 336)
- 280. "Stop! STOP NOW!" (p. 356)
- 281. "Use your talent." (p. 359)
- 282. "Make sure you do the same." (p. 359)
- 283. "Do your best." (p. 360)

284. "So keep your eyes on the objective, and go get 'em."  
(p. 360)
285. "GO GET 'EM, SIR!" (p. 363)
286. "Knock 'em dead, Caruso!" (p. 363)
287. "Ach, come in, come in." (p. 375)
288. "Get me in!" (p. 376)
289. "So don't forget, never----is great to be young, and  
alive, in America!" (p. 376)
290. "Forget it, Sergeant!" (p. 378)
291. "Wear 'em proud." (p. 379)
292. "Pass in Review!" (p. 392)
293. "Pass in Review!" (p. 392)
294. "Excuse me!" (p. 394)
295. "Pardon me, sir." (p. 394)
296. "Don't let me keep you, sir." (p. 384)
297. "Let's walk." (p. 395)
298. "Be sure to make it back, sir." (p. 395)
299. "And keep in touch." (p. 395)
300. "Please, *Haushusheng*, be seated." (p. 399)
301. "Pour us drinks, Able Student." (p. 400)
302. "Let us drink to the strength of the clan." (p. 400)
303. "Please allow me to pay for the meal." (p. 401)
304. "Read this at the Sunset Beach." (p. 402)
305. "What do you know about anything!" (p. 410)
306. "Sit." (p. 410)
307. "Know more. Learn." (p. 414)

#### Interrogatories

Note: Not included are rhetorical questions, for they distract from conversational discourse, possibly skewing the data.

#### C- Females:

1. "What do you know about *anything*?" (p. 22)
2. "Where did you get these?" (p. 22)
3. "DO YOU WANT YOUR FATHER TO FIND ME WITH A STROKE?" (p. 22)
4. "What's this 'Mrs. LaRue'?" Now, Kai Ting--what have I  
done to...to fall from your grace?" (p. 67)
5. "You've been gone---how long? Four years?" (p. 68)
6. "Doesn't your mom talk about it?" (p. 88)
7. "Why do you say that?" (p. 89)
8. "Do you remember her that way?" (p. 89)
9. "Didn't school let out over a week ago?" (p. 160)
10. "What were you doing at St Boniface?" (p. 160)
11. "Are you home? How are you home?" (p. 161)
12. "Are you home for the summer?" (p. 162)
13. "You want to see me three times?" (p. 162)
14. "Can I get you anything else?" (p. 162)

15. "Is something wrong?" (p. 168)
16. "How are you? Are you back for summer vacation?" (p. 168)
17. "Can you visit, or can we get together?" (p. 168)
18. "Kai, why do you think we're here, and given life?" (p. 179)
19. "No, please, why are we here?" (p. 179)
20. "What was that?" (p. 181)
21. "Like it?" (p. 182)
22. "Am I safe in accepting this?" (p. 221)
23. "Do you know Townsend Fan Yee?" (p. 221)
24. "How did you get into West Point?" (p. 221)
25. "What if I was a working girl?" (p. 221)
26. "Why should I believe you?" (p. 222)
27. "Will you dance with me?" (p. 222)
28. "Why am I incredibly safe with you?" (p. 223)
29. "That means you're not married or engaged, right?" (p. 223)
30. "Do you have a girlfriend?" (p. 223)
31. "You're not used to girls, are you?" (p. 223)
32. "Are you nice, Ding Kai?" (p. 223)
33. "What does that mean?" (p. 223)
34. "Where did you learn to be a gentleman?" (p. 223)
35. "Do you speak Chinese?" (p. 224)
36. "How old are you?" (p. 224)
37. "Please, could I have another champagne[.]" (p. 224)
38. "You are trying to be different, aren't you?" (p. 224)
39. "Do you have a drinking problem?" (p. 224)
40. "Do they teach decisiveness at West Point?" (p. 224)
41. "Is it the same for you?" (p. 226)
42. "Do you miss your family?" (p. 226)
43. "Do you like Chinese girls, Ding Kai?" (p. 226)
44. "Would you like me to teach you?" (p. 226)
45. "Would you permit it?" (p. 227)
46. "What if you disliked him?" (p. 227)
47. "Who made you the way you are?" (p. 227)
48. "Does this bother you?" (p. 227)
49. "Why are you sad?" (p. 228)
50. "Do you understand?" (p. 229)
51. "There is to be no contact whatsoever, do you understand?" (p. 235)
52. "You're at West Point?" (p. 239)
53. "Do you still have asthma?" (p. 239)
54. "Is Silly Dilly still alive?" (p. 239)
55. "Did she have a good life?" (p. 239)
56. "How did you get so big? Do you take vitamins, or are you on a special diet?" (p. 242)
57. "What do you mean?" (p. 242)
58. "She did?" (p. 243)
59. "You just figured that out?" (p. 243)
60. "You got my letters and birthday cards?" (p. 244)

61. "How's K.F.?" (p. 244)
62. "Does he know that you're seeing me?" (p. 244)
63. "Did he ever ask about me, or talk about me?" (p. 244)
64. "Why, does this make you uncomfortable?" (p. 245)
65. "So where were you?" (p. 245)
66. "Why didn't you stop her?" (p. 245)
67. "Don't say what--'Chinese man bullshit', or that you sound like Edna?" (p. 246)
68. "Did you even try?" (p. 246)
69. "Why didn't you lie and tell me you tried even if you didn't?" (p. 246)
70. "What are you doing?" (p. 247)
71. "Fork pain? What's that?" (p. 247)
72. "Remember the three of us at the old yellow table in the middle of that old kitchen, eating tseuh, next to the large black stove where Mah-mee used to burn toast?" (p. 247)
73. "Did you ever think about saying it to him?" (p. 248)
74. "If you had said it, how would you put it?" (p. 249)
75. "Are you okay?" (p. 251)
76. "You really don't cry, do you?" (p. 251)
77. "When did you stop asking about me?" (p. 251)
78. "By whom?" (p. 251)
79. "Why should you be afraid?" (p. 251)
80. "How did you get so big?" (p. 252)
81. "What do you think is the difference between us?" (p. 252)
82. "Did they kick you out?" (p. 252)
83. "Are you going to tell me about my cat?" (p. 252)
84. "Did Edna kill her?" (p. 252)
85. "Did you bring them?" (p. 263)
86. "Why... ask me?" (p. 265)
87. "The Culture Forest, the Forest of Pens?" (p. 266)
88. "Could I do that for you?" (p. 267)
89. "What are your politics?" (p. 268)
90. "You're not avoiding me, are you?" (p. 272)
91. "How, *Herr Doktor*?" (p. 273)
92. "How can you know that?" (p. 273)
93. "For this I closed my eyes?" (p. 273)
94. "Kai. Do you love me?" (p. 273)
95. "Would you like some coffee?" (p. 285)
96. "What uniform is that?" (p. 344)
97. "Ding Kai, where did you go?" (p. 379)
98. "What are your plans?" (p. 380)
99. "What about us?" (p. 380)
100. "Why not?" (p. 380)
101. "Okay, what would make it good enough?" (p. 380)
102. "You mean you're not good enough for me?" (p. 380)
103. "Kai, is there someone else?" (p. 380)
104. "How long are you staying?" (p. 381)
105. "Can you change the flight?" (p. 381)

106. "Are you breaking up with me?" (p. 381)

D- Males:

1. "DO YOU UNDERSTAND?" (p. 5)
2. "WHY ARE YOU WEARING GLASSES?" (p. 8)
3. "ARE YOU SCARED, MISTER?" (p. 8)
4. "WHAT IS YOUR NAME, CROTHEAD?" (p. 8)
5. "WHAT SQUAD, BEANHEAD?" (p. 10)
6. "DO YOU UNDERSTAND ME?" (p. 11)
7. "Whaat inna name a good GOD hail are yeew?" (p. 14)
8. "YOU HEAR ME?" (p. 15)
9. "What's a China boy doin here?" (p. 17)
10. "What's happenin'?" (p. 18)
11. "Arm-wrestle?" (p. 21)
12. "Want some a my old clothes?" (p. 21)
13. "Fast, huh?" (p. 21)
14. "You do?" (p. 21)
15. "Uncle, you ever have a bad relationship with anyone?" (p. 25)
16. "Why do you ask this essential question about *gahng* and *lun*?" (p. 26)
17. "Do you not remember her?" (p. 27)
18. "Do you see?" (p. 28)
19. "So whose fault is this lack of *ho*, this absence of harmony with your living mother?" (p. 28)
20. "And how can you rectify this failing?" (p. 28)
21. "Are there not others whom you will miss when you leave for the moon, for the outer stars?" (p. 28)
22. "Who is this?" (p. 28)
23. "You have a romantic fondness for her? Affection which she does not return to you?" (p. 28)
24. "She does not know the *San-gahng*, the Three Bonds, the *Wu-ch'ang*, Five Constant Virtues, the Three Followings, and the For Female Virtues?" (p. 28)
25. "Is she willing to learn?" (p. 29)
26. "Is she a free spirit---an unconventional thinker? Different than most girls you know?" (p. 29)
27. "What was Master K'ung Fu-tzu's central message?" (p. 30)
28. "Can a soldier be moderate?" (p. 30)
29. "Who was the greatest soldier in Chinese history?" (p. 30)
30. "Do you know how the Mongol soldier defined pleasure?" (p. 30)
31. "Do you see?" (p. 31)
32. "GOT IT?" (p. 32)
33. "DO YOU UNDERSTAND?" (p. 33)
34. "WHERE THE FUCK DID YOU COME FROM--NEW GUINEA? HOW THE HELL DID YOU---" (p. 34)
35. "What's your name and where you from, Mister?" (p. 34)



36. "Sir, may I ask a question?" (p. 35)
37. "Sir, may the new cadets at this table have permission to eat?" (p. 35)
38. "YOU WILL NEVER SCREW A CLASSMATE OR LET HIM DOWN! DO YOU UNDERSTAND ME?" (p. 35)
39. "Ever think of football?" (p. 38)
40. "Gonna play for Princeton?" (p. 38)
41. "What did the emperor Chi'in Shih Huang Ti tell his subjects?" (p. 40)
42. "Uh....so, uh, when you wore it--uh, you know, the gun--did you put a round...in the chamber with, you know, a full clip, or did you just, uh, load it with, you know, the magazine? Alone? So it had, you know, extra--an extra round?" (p. 45)
43. "Dad, what would your father think of my going to West Point?" (p. 46)
44. "Work, to point of bitter pain, k'u-li--what American call 'coolie'---understand?" (p. 47)
45. "You in the same 'hood?" (p. 49)
46. "They pickin' on you?" (p. 49)
47. "Know what Jack thinks?" (p. 49)
48. "NSF finalist, right?" (p. 50)
49. "What, don't speak English?" (p. 50)
50. "What's 'buffin' shoes' mean?" (p. 50)
51. "How you know so much?" (p. 51)
52. "Want to discuss family names with me?" (p. 52)
53. "Touchy, aren't you?" (p. 52)
54. "Let's sweat these upperclassmen and not pick fights, you know what I mean?" (p. 52)
55. "Why'd your father want you to come here?" (p. 53)
56. "How hard do you think this is going to be?" (p. 53)
57. "Don't you think if a guy learns fast, it'll be enough?" (p. 54)
58. "Sure you don't want a smoke?" (p. 54)
59. "How do you feel about being here?" (p. 55)
60. "How come?" (p. 55)
61. "You superstitious?" (p. 56)
62. "Anyone ever say you look like Clark Gable?" (p. 56)
63. "No kidding? Why think of actors?" (p. 56)
64. "Hey, what kind of omen do you expect?" (p. 56)
65. "So how come you don't know how you feel about being here? Proud? Bad? Here 'cause of your dad? Scared shitless? Or dream come true?" (p. 56)
66. "Why'd you ask about hoe I feel?" (p. 57)
67. "DO YOU UNDERSTAND?" (p. 60)
68. "Who here got an AAA letter?" (p. 61)
69. "What sport Ting?" (p. 61)
70. "What sport KNUCKLEHEAD, did Triple A recruit you for?" (p. 61)

71. "YOU DIDN'T CONFUSE THE HOLY ARMY *ATHLETIC ASSOCIATION* FOR THE AMERICAN AUTOMOBILE ASSOCIATION, DID YOU?" (p. 61)
72. "Whachu mean, 'pung you'?" (p. 63)
73. "Toos---what's wrong?" (p. 64)
74. "What's yo secret?" (p. 65)
75. "That Army place?" (p. 66)
76. "Good idea, Toos?" (p. 66)
77. "Anything else?" (p. 67)
78. "How are you?" (p. 67)
79. "Where's Toussaint?" (p. 68)
80. "Toos tell you that?" (p. 68)
81. "How come?" (p. 70)
82. "Member what I told you, 'bout war?" (p. 71)
83. "Know what I mean?" (p. 72)
84. "Excuse me, are you using that bench?" (p. 72)
85. "Whaddya mean?" (p. 72)
86. "Ya gonna stand there lookin' pretty, or ya gonna work out?" (p. 73)
87. "Anyone seen any food?" (p. 74)
88. "Won't we get rickets or scurvy?" (p. 74)
89. "Where you guys from?" (p. 75)
90. "WHAT ARE YOU DOOWILLIES TALKING ABOUT?" (p. 75)
91. "DO YOU HEAR ME?" (p. 75)
92. "Why us?" (p. 75)
93. "They'd do that? Because of me being Chinese?" (p. 75)
94. "Man, don't you fell...discouraged?" (p. 76)
95. "What do we do now?" (p. 76)
96. "WHAT'S YOUR COMPANIES MOTTO, MEN?" (p. 79)
97. "Why the *hell* are they *doing* this?" (p. 79)
98. "Why has your military disreputable room become Grand Central Station?" (p. 80)
99. "How can you succeed without clothes?" (p. 80)
100. "What would your dad say?" (p. 83)
101. "Who gives a shit? What'd your dad say when you quit?" (p. 83)
102. "You guys know what my best friend is doing this summer?" (p. 85)
103. "Does this *suck* or not?" (p. 85)
104. "So what the hell do I call you?" (p. 86)
105. "Are you writing in your journal?" (p. 92)
106. "Were you always a social maven?" (p. 92)
107. "Are you saying that you now possess more social freedoms that you did as a high school senior?" (p. 92)
108. "Was I the first to critique your singing?" (p. 92)
109. "Who knows what happened in Southeast Asia this month?" (p. 93)
110. "Is it true that he has prepared you since infancy for the Point?" (p. 93)

111. "What's the most important lesson he imparted to you?" (p. 93)
112. "What lesson did he give you?" (p. 93)
113. "Are you gentlemen going to make it through Beast?" (p. 93)
114. "Clint, you ever have the same nightmare, over and over again?" (p. 94)
115. "Clint---you afraid of anything?" (p. 94)
116. "Think we'll always be friends?" (p. 94)
117. "Rensler, how's the cow?" (p. 96)
118. "Who wants to go Big Dick?" (p. 96)
119. "Mr. K., may I join you for lunch?" (p. 97)
120. "Can I pay you?" (p. 100)
121. "Want me to get you programs for the games?" (p. 100)
122. "How's your body?" (p. 107)
123. "Gonna box for us in the winter?" (p. 108)
124. "Your trainer was a pro, right? Colored, Latin, or paisan?" (p. 110)
125. "I ever heard a your trainer?" (p. 110)
126. "Where the hell'd you learn to swim so good?" (p. 110)
127. "VAT ARE YOU GOING TO DO VEN YOUR ASSAULT CRAFT SINKS? CLIMB OUT OF DER POOL?" (p. 111)
128. "Who knows this man?" (p. 112)
129. "You call that better?" (p. 114)
130. "How come?" (p. 114)
131. "Whaddyou mean, you're not good at math? Aren't you Chinese?" (p. 114)
132. "Having trouble at home? Someone sick?" (p. 115)
133. "'Dear John' letter? Something like that?" (p. 115)
134. "You a virgin?" (p. 115)
135. "You believe you are---what? Turning red, or a virgin?" (p. 115)
136. "You mean you *don't know*?" (p. 115)
137. "Well, Ting, have you been laid?" (p. 115)
138. "Wow, you really are no rocket scientist, are you?" (p. 115)
139. "You're eighteen, right?" (p. 115)
140. "You a *killer*, smackhead?" (p. 115)
141. "Ever kill anyone, Mr. Ting?" (p. 116)
142. "It's not all rusted up?" (p. 118)
143. "Yo' daddy's gun work?" (p. 118)
144. "What do I do, Toos?" (p. 118)
145. "You serious, my momma can stay wif you?" (p. 120)
146. "You guys married?" (p. 126)
147. "Can you believe that crap?" (p. 128)
148. "What are you talking about?" (p. 129)
149. "What the hell are you--- a freakin' *upperclassman* all of a sudden?" (p. 129)
150. "Don't you know who I am?" (p. 130)
151. "How about that?" (p. 130)
152. "Tell me. You enjoy pimping?" (p. 130)

153. "How the fuck am I supposed to know who your friends are?" (p. 131)
154. "Did I do the right thing?" (p. 131)
155. "Kid, what choice ya got?" (p. 131)
156. "How'd you get here? Why didn't you tell me you were coming?" (p. 132)
157. "How long did it take?" (p. 132)
158. "Hey, you got any food?" (p. 132)
159. "You mean like you?" (p. 132)
160. "Who cut yo' hair?" (p. 132)
161. "Big talker, huh?" (p. 133)
162. "How you getting back to the City?" (p. 133)
163. "You like it?" (p. 133)
164. "What would you have done?" (p. 133)
165. "Was I wrong?" (p. 133)
166. "What if the original offender is your best friend?" (p. 137)
167. "Are you in favor of abolishing mandatory chapel?" (p. 138)
168. "And we cannot have that, can we?" (p. 138)
169. "What else is there, besides thinking, for future officers of the United States Army?" (p. 138)
170. "Who here knows something of his classmates in this section?" (p. 139)
171. "And who knows my background?" (p. 139)
172. "He's that old guy, right?" (p. 140)
173. "Why's he only a captain?" (p. 141)
174. "Who won the Pulitzer Prize for fiction in 1961?" (p. 142)
175. "Who is Boo Radley?" (p. 142)
176. "Can I max the writ if I write something Different?" (p. 142)
177. "How'd Shakespeare use irony?" (p. 144)
178. "What's ironic about *Romeo and Juliet*?" (p. 144)
179. "How about love instigating hate?" (p. 145)
180. "Doesn't the mob get pissed at Brutus?" (p. 145)
181. "Who gives a shit 'bout irony, copper, brass, or any of that stuff?" (p. 145)
182. "Arch, how can I love a woman who's so old?" (p. 149)
183. "Her voice remind you of someone?" (p. 149)
184. "Arch---think she'd write back if I wrote her?" (p. 149)
185. "DID I HEAR INCORRECTLY?" (p. 151)
186. "Do you know why I adopted you?" (p. 153)
187. "My dash, my cultured suaveness, my table manners and dainty eating habits?" (p. 153)
188. "How's the Junior Leaders?" (p. 158)
189. "How hard is it, man?" (p. 158)
190. "Hey, are you lookin' good?" (p. 158)
191. "You know how ta kill people?" (p. 158)
192. "You study wu-shu, Chinese martial art?" (p. 159)

193. "You light candle at St. Boniface, for Connie?" (p. 159)
194. "You confess that in front of God?" (p. 159)
195. "They sat anything about me before leaving?" (p. 159)
196. "Can I have Jack's address?" (p. 150)
197. "Is Dad at work?" (p. 160)
198. "Can I come in?" (p. 161)
199. "How are you?" (p. 161)
200. "Can I see you?" (p. 162)
201. "How about tomorrow?" (p. 162)
202. "Want some help with *contacts*?" (p. 163)
203. "What do I say?" (p. 163)
204. "How's the job?" (p. 164)
205. "You going to graduate?" (p. 164)
206. "Many fail, right?" (p. 165)
207. "Dad---Could we go to Kuo Wah?" (p. 165)
208. "How are you, Mr. Ting?" (p. 165)
209. "Mr Ting, how are you, sir?" (p. 165)
210. "Where your uniform?" (p. 166)
211. "What they say about Southern Lands, Viet-Nam, at West Point?" (p. 166)
212. "There's not going to be trouble over there, is there?" (p. 166)
213. "How many Chinese in your class?" (p. 167)
214. "You box, play basketball?" (p. 167)
215. "Dad, shouldn't you eat?" (p. 167)
216. "Are you happy?" (p. 167)
217. "Can I have them in two boxes?" (p. 168)
218. "You speak Chinese?" (p. 168)
219. "What do you have against West Point?" (p. 168)
220. "Actually, have you lost weight? Ah! Is that food?" (p. 171)
221. "Do you remember this expression?" (p. 172)
222. "Can part of your foreign brain remember to use reason in the face of force, to honor *gahng* and *lun* above self gain, to always seek the righteous path?" (p. 176)
223. "What are you going to do when all that's between your daughter and a guy with a knife is the fact that you can tell him that she has her life in front of her, and that she's bright?" (p. 178)
224. "Can I have some of your fries?" (p. 178)
225. "Why do you think we're here?" (p. 179)
226. "What do you mean, 'be with me'?" (p. 180)
227. "But you might do it to save me from West Point?" (p. 180)
228. "How come it has the opposite effect on you?" (p. 183)
229. "Okay, can we call it something so I have a chance with you?" (p. 184)
230. "Why did you kiss me like that if you don't love me?" (p. 184)

- 231. "Was I---was I embarrassing?" (p. 187)
- 232. "Why do you mess with Smits and alcohol?" (p. 187)
- 233. "Wanna come ta Society, play cars---cards?" (p. 187)
- 234. "Too many of us, sir?" (p. 188)
- 235. "Whaddya drinkin'?" (p. 188)
- 236. "She ask about me?" (p. 189)
- 237. "Lay your girl yet?" (p. 190)
- 238. "What kinda bool-shit question is that?" (p. 190)
- 239. "Ever hear a privacy?" (p. 190)
- 240. "She any good?" (p. 190)
- 241. "Ting--don't orientals treat women like chattel?" (p. 190)
- 242. "You ever been married, sir?" (p. 190)
- 243. "Do I look like an idiot?" (p. 190)
- 244. "What kinda stuff ya want most, Scrounger?" (p. 191)
- 245. "Like WHAT?" (p. 191)
- 246. "Shit, Ting, you got a black momma, or what?" (p. 191)
- 247. "Saturday night R & R in the privacy of our shitty Q too rich for your blue blood?" (p. 192)
- 248. "Who was that?" (p. 193)
- 249. "You want to get some air, Kai?" (p. 193)
- 250. "Is this how you pass your time?" (p. 196)
- 251. "What does the book tell you?" (p. 197)
- 252. "Who's my enemy, sir?" (p. 197)
- 253. "Mr. Ting, prepare to receive a reprimand. Ready?" (p. 198)
- 254. "Do you agree?" (p. 198)
- 255. "Feel better now that your life has been restructured into a model that future leaders of America will be inspired to emulate?" (p. 198)
- 256. "Why don't you study?" (p. 198)
- 257. "Does it make sense for you to be in the top sections in nonengineering and then get found in solids?" (p. 198)
- 258. "Think you can pass solids without having it?" (p. 199)
- 259. "Want to flunk out?" (p. 199)
- 260. "What will your family say when you get found in academics?" (p. 200)
- 261. "Can you?" (p. 200)
- 262. "You enjoy losing?" (p. 200)
- 263. "How do you think Lee felt after Gettysburg?" (p. 200)
- 264. "Why are you smiling?" (p. 200)
- 265. "You irk him by refusing his training, too?" (p. 200)
- 266. "DECIDE IF YOU DON'T LIKE THE NATIVE TONGUE YOU'LL TALK TO EVERYONE IN PIG LATIN?" (p. 200)
- 267. "Going to Vietnam as an NCO?" (p. 201)
- 268. "YOU THINK COMBAT'S JUST ANOTHER ACADEMY COURSE?" (p. 201)
- 269. "What's the name of the tall, skinny crot with pimples?" (p. 202)

270. "Know how lucky you are that I'm your squad leader?" (p. 202)
271. "Who's responsible if Mr. Spanner doesn't make it?" (p. 203)
272. "What's your pleasure?" (p. 203)
273. "Okay?" (p. 204)
274. "Here to see me?" (p. 204)
275. "Fine, and you?" (p. 207)
276. "Do you speak Chinese?" (p. 207)
272. "Where did you learn Chinese?" (p. 207)
273. "Your parents speak Shaghainese and Mandarin?" (p. 207)
274. "She was born here?" (p. 207)
275. "How'd your siblings speak it if she didn't?" (p. 207)
276. "Want popcorn? Or a hot dog?" (p. 207)
277. "Want the works---relish, mustard, ketchup?" (p. 207)
278. "What do you do?" (p. 208)
279. "Heck, what the hell does one little officer's career matter, anywhere?" (p. 208)
280. "Got it?" (p. 209)
281. "Sir, can I just sort of sit here for a moment? I want to let what you said sink in." (p. 209)
282. "How many dogs do you want?" (p. 209)
283. "How many you willing to requisition, sir?" (p. 209)
284. "Sir, you ever walk the Area?" (p. 209)
285. "Want me to say grace?" (p. 209)
286. "'Am I a chef, or what?" (p. 210)
287. "What's the big deal with conscious behavior, sir?" (p. 210)
288. "What did your father teach you, sir?" (p. 211)
289. "What did your father teach you?" (p. 211)
290. "Sir, did your father like you?" (p. 211)
291. "Your father trusted you? And really knew you?" (p. 211)
292. "Is that why you're here?" (p. 212)
293. "What's your max?" (p. 214)
294. "You're not one of them Honor freaks, are you?" (p. 214)
295. "What good could I do you in Juice?" (p. 214)
296. "Hey, you think you'd have buddies like this if you were in college?" (p. 216)
297. "Hey, buddies, this is a joke, right?" (p. 216)
298. "Why do you say that?" (p. 218)
299. "Whoa. That bad?" (p. 218)
300. "What do you think?" (p. 218)
301. "Who's got a tip for me to score the big one tonight?" (p. 219)
302. "Where'd you go? What's in your hand?" (p. 220)
303. "How do you do?" (p. 221)
304. "Who is he?" (p. 221)
305. "Where do you go to school?" (p. 221)

306. "Why are you worried about being safe? Safe from what?" (p. 222)
307. "Why do you want people to stay away?" (p. 221)
308. "Do white guys ask you what generation you are?" (p. 222)
309. "Cathy Pearl Yee, may I have this dance so I can gently stomp all over your toes?" (p. 222)
310. "How about you?" (p. 223)
311. "How do you know?" (p. 223)
312. "Do you have a boyfriend? And is he here?" (p. 223)
313. "May I have the pleasure of the next dance?" (p. 223)
314. "Because I'm nice?" (p. 224)
315. "Who is Townsend Fan Yee?" (p. 224)
316. "Why don't you like men?" (p. 224)
317. "About what?" (p. 224)
318. "Why not be both?" (p. 225)
319. "What is it that you want to do?" (p. 225)
320. "I remind you of him?" (p. 225)
321. "Are you healthy?" (p. 226)
322. "Am I safe with you? Are you nice?" (p. 226)
323. "For what reasons?" (p. 227)
324. "What do you mean? Are you okay? Was it something I said?" (p. 227)
325. "Gonna train the plant to eat him?" (p. 230)
326. "You mean that?" (p. 230)
327. "*Haushusheng*, is that you?" (p. 231)
328. "Why must you take so much time to come to the telephone?" (p. 231)
329. "What's wrong? Is it--is something wrong with my father? Or mother?" (p. 231)
330. "Tell me what *Dababa*?" (p. 231)
331. "What do you remember of your family?" (p. 231)
332. "Did you hear me?" (p. 231)
333. "What is more important than your family name?" (p. 231)
334. "And what is the importance of your *lun* to your sisters?" (p. 231)
335. "And what is the health of your *lun* to them?" (p. 231)
336. "Where are they?" (p. 231)
337. "Is there not another sister?" (p. 231)
338. "Uncle, can I call you back?" (p. 233)
339. "Did my mother tell you that?" (p. 233)
340. "What's the Chinese equivalent?" (p. 234)
341. "Do you remember?" (p. 236)
342. "I learned then from you, right?" (p. 236)
343. "Why is your memory as bad as little Janie's?" (p. 236)
344. "May I speak to Lisa Mar?" (p. 239)
345. "Janie---is it you?" (p. 239)
346. "Can I call you Janie?" (p. 239)
347. "I mean, *really*, how are you?" (p. 239)
348. "You're twenty-seven, right?" (p. 239)



349. "What do you do for work?" (p. 239)  
350. "Can you visit me?" (p. 239)  
351. "When's the best time for me to call you, when you can talk?" (p. 240)  
352. "You Army?" (p. 241)  
353. "Got any money, man?" (p. 241)  
354. "I said, you got any money?" (p. 241)  
355. "Got any for me?" (p. 241)  
356. "Who the hell are you?" (p. 241)  
357. "He's a narc?" (p. 241)  
358. "You in the Army, right?" (p. 241)  
359. "What you doin'---screwin' us? Who the fuck are you?" (p. 241)  
360. "Have any Western American bee?" (p. 241)  
361. "Where have you been? Where'd she send you?" (p. 243)  
362. "Were they good to you?" (p. 243)  
363. "Why do you call him K.F.?" (p. 243)  
364. "How long were you with Jennifer?" (p. 243)  
365. "You don't know any of this?" (p. 243)  
366. "We're not much of a family, are we?" (p. 243)  
367. "Because you argue with them?" (p. 244)  
368. "How could I?" (p. 244)  
369. "Feeling better?" (p. 245)  
370. "Are you nuts? Stop Edna?" (p. 245)  
371. "What do you mean about Chinese men?" (p. 245)  
372. "What do you mean?" (p. 247)  
373. "She used to burn toast?" (p. 247)  
374. "Janie, does your voice sound like mother's? Mah-mee's?" (p. 248)  
375. "You have our mother's voice, don't you?" (p. 249)  
376. "Was I always a lousy singer?" (p. 249)  
377. "How about if I wrote about it, and mailed it to you?" (p. 252)  
378. "Know what's funny, sir?" (p. 253)  
379. "Your grades?" (p. 253)  
380. "Know what I liked about Plebe year?" (p. 254)  
381. "Know what I like about life?" (p. 254)  
382. "What's the toughest physical test you've faced here?" (p. 254)  
383. "Do you like cheating?" (p. 255)  
384. "Hate it?" (p. 255)  
385. "Hate it a lot?" (p. 255)  
386. "How strong is the spirit of the Honor Code in your company?" (p. 255)  
387. "How strong is it in your class?" (p. 255)  
388. "What do you think?" (p. 256)  
389. "What do you want me to do, sir?" (p. 258)  
390. "How old are you?" (p. 258)  
391. "You want this kind of crap happening here?" (p. 259)  
392. "You want the ring, to graduate and throw the hat, right?" (p. 259)

393. "Feel bad, thinking about a classmate screwing the system?" (p. 260)
394. "Sir, why not ask them who's supplying their answers?" (p. 260)
395. "How much time do I have to think this over?" (p. 260)
396. "How about one day, sir?" (p. 261)
397. "You a killer, Ting?" (p. 261)
398. "What do I do with your hands?" (p. 263)
399. "Who were they?" (p. 263)
400. "May I?" (p. 263)
401. "Accepted by who? By whom?" (p. 264)
402. "What's your father like?" (p. 264)
403. "You go to Vassar?" (p. 266)
404. "So how come you wanted to hide this?" (p. 266)
405. "Pearl, you know the Earlin Academy, the Wen-lin, right?" (p. 266)
406. "He has more than one wife?" (p. 267)
407. "Does that bother you? How does your mother feel?" (p. 267)
408. "Is it a good trade?" (p. 268)
409. "Does he think I want to marry you?" (p. 268)
410. "What do you know of business?" (p. 270)
411. "Can you run a business?" (p. 270)
412. "Do you approve of racial integration?" (p. 270)
413. "What if this costs us our traditions?" (p. 270)
414. "What if this changes who you are?" (p. 270)
415. "You are Chinese, and say this?" (p. 270)
416. "Should wives honor their husbands?" (p. 270)
417. "How would you discipline a disobedient child?" (p. 270)
418. "Should college students be drafted?" (p. 271)
419. "Do you know that she has broken three engagements, and each time I lost the dowry?" (p. 271)
420. "Do you wish to marry her?" (p. 271)
421. "Why would you not want to marry my daughter?" (p. 271)
422. "Can you afford a girl like her?" (p. 272)
423. "Six hot dogs?" (p. 272)
424. "This is news?" (p. 272)
425. "Are we through talking? Can we kiss now?" (p. 273)
426. "It'll hurt more to face your dad if you flunk than to squeeze Juice data into your iron head. Right?" (p. 277)
427. "Ready for tomorrow?" (p. 278)
428. "How are you?" (p. 281)
429. "Are you well?" (p. 281)
430. "Do you ask for your own moral guidance? Or for someone else?" (p. 281)
431. "Pardon me?" (p. 281)
432. "Did my mother--did she have advice for me?" (p. 281)
433. "Did she ever face the Fork?" (p. 282)
434. "What was her advice?" (p. 282)

435. "So, Uncle, what's the answer?" (p. 282)  
436. "What does the master tell you to do?" (p. 282)  
437. "Is that Taoism?" (p. 282)  
438. "Is that your advice--*K'e ji fu li* and my mother's Christian stuff?" (p. 282)  
439. "Where'd you get this?" (p. 283)  
440. "What's going on?" (p. 283)  
441. "Who was it? Who asked you?" (p. 283)  
442. "And that'd be tough, right? Hey, *right*?" (p. 284)  
443. "Can I have your meal tickets?" (p. 284)  
444. "You didn't leave this thing, right?" (p. 284)  
445. "Want to pray with me?" (p. 284)  
446. "What would you've done if I cheated for you?" (p. 284)  
447. "What would you've done?" (p. 284)  
448. "What's up?" (p. 285)  
449. "Sir, are you the writ officer?" (p. 285)  
450. "Sir, can we bring Mr. Rappa into the situation?" (p. 286)  
451. "Doing anything for the next few weeks?" (p. 286)  
452. "How would you get in?" (p. 287)  
453. "For being a bad student? Or a burglar?" (p. 287)  
454. "Know how ta pick a lock?" (p. 288)  
455. "How many cadets can pick locks?" (p. 288)  
456. "Who has them besides profs and department heads?" (p. 288)  
457. "Who makes the Schlage or Taylor keys?" (p. 288)  
458. "How'd they do that?" (p. 288)  
459. "What's your pleasure?" (p. 288)  
460. "What are you guys talking about?" (p. 289)  
461. "How'd I afford these drinks if I didn't already dig a tunnel into the silver?" (p. 289)  
462. "Know what i like about you, Kai?" (p. 289)  
463. "So what if I like it?" (p. 289)  
464. "You still got doubts about the war?" (p. 289)  
465. "So, Soapbox Man, ready to interview the Class of '51, and learn the meaning of relating?" (p. 289)  
466. "Ain't this off limits for Boy Scouts?" (p. 290)  
467. "Want a drink?" (p. 291)  
468. "Get any Chinese food lately?" (p. 291)  
469. "Why the hell do you want to know?" (p. 291)  
470. "So you can nail the cheaters?" (p. 291)  
471. "Give you a big charge to do that?" (p. 291)  
472. "Doin' it for 'Duty, Honor, Country'?" (p. 292)  
473. "What the hell can you give me in return?" (p. 292)  
474. "Well, didja?" (p. 293)  
475. "Ever have this?" (p. 293)  
476. "Got it?" (p. 294)  
477. "Get it? Drink." (p. 294)  
478. "What's so fuckin' funny?" (p. 294)  
479. "You cheat too, sir?" (p. 295)  
480. "Did you?" (p. 295)

481. "You crocked?" (p. 296)
482. "Sir, how would you start on this problem if you were me?" (p. 297)
483. "They have access to the Frigault?" (p. 298)
484. "Like, who's gonna suspect cheating at West Point?" (p. 298)
485. "Why him? You didn't drink with him, did you?" (p. 299)
486. "It's not the Team, is it?" (p. 299)
487. "Why'd they do this?" (p. 299)
488. "Why'd Kai get the writ copy?" (p. 299)
489. "Sonny, what about the keys?" (p. 300)
490. "What happened in the '51 Navy game?" (p. 300)
491. "How many were found in '51?" (p. 301)
492. "Elmer, can I talk to you?" (p. 301)
493. "Need some window cleaner?" (p. 302)
494. "Could you get them?" (p. 302)
495. "Would he ask why?" (p. 302)
496. "Would you give them to me?" (p. 303)
497. "What if I left my slide rule in the lab and my notebooks in my P's office, and I needed them?" (p. 303)
498. "You askin' for the keys, Kai?" (p. 303)
499. "Would other BPs give the keys to cadets?" (p. 303)
500. "When did this happen?" (p. 303)
501. "We got a problem?" (p. 303)
502. "Could you ask the other senior BPs if they've lent keys to cadets?" (p. 303)
503. "It's cheatin' again, ain't it?" (p. 303)
504. "So let me ask you---you in the chain a command, or you makin' like a comic-book hero with a red cape?" (p. 304)
505. "What rank were you?" (p. 304)
506. "Lieutenant, you remember a football player in the Class of '51 named Franz Smits?" (p. 304)
507. "What ya gonna do, shoot Galen?" (p. 306)
508. "What the fuck are you doing here?" (p. 306)
509. "Why not?" (p. 306)
510. "What's the use, Kai?" (p. 308)
511. "Think: how else can you get the information you want?" (p. 308)
512. "Don't walk alone?" (p. 309)
513. "But only two guns were missing, right?" (p. 309)
514. "Does she read Willa Cather and Thomas Mann?" (p. 309)
515. "How soon can you build the wire?" (p. 309)
516. "What's this?" (p. 310)
517. "Hey--ya wanna build this black box?" (p. 311)
518. "Oh sure--and kill us all?" (p. 311)
519. "Who's OC tonight?" (p. 311)
520. "What kept you?" (p. 314)
521. "You didn't lead him here, did you?" (p. 314)
522. "Is it Troth?" (p. 314)

523. "How many authorized heah?" (p. 315)  
524. "Now who's helping?" (p. 315)  
525. "Who said that?" (p. 315)  
526. "Which a yew young gen'lmen is Mistah Troth?" (p. 315)  
527. "You gen'lmen snowin' me?" (p. 315)  
528. "Now you're talking about----what? Beating people up?"  
(p. 315)  
529. "What in the hail is goin' on here?" (p. 315)  
530. "You gonna let *them* push you out of the Academy?" (p.  
315)  
531. "How many yew crossed the Area jus' now?" (p. 316)  
532. "Yew were the second fugitive, right?" (p. 316)  
533. "An' how'd y'all proceed ta this room?" (p. 316)  
534. "Sir, how did you track me to the room?" (p. 316)  
535. "All Asians creep in the night like you?" (p. 317)  
536. "Was it an accident?" (p. 318)  
537. "Like, did the bus try to hit him?" (p. 318)  
538. "Who saw it?" (p. 318)  
539. "See any upperclassmen?" (p. 318)  
540. "What's the deal?" (p. 319)  
541. "WHAT'S THE BLOND PLEBE'S NAME AND COMPANY?" (p. 319)  
542. "Can we talk?" (p. 320)  
543. "May my classmate continue to haze your Plebes?" (p.  
320)  
544. "If this is honor, why are you hazing them?" (p. 320)  
545. "What about him?" (p. 320)  
546. "Need anything else besides gutting some of my best  
Plebes?" (p. 321)  
547. "What can you tell me about Fors?" (p. 321)  
548. "You're still a middle, right?" (p. 321)  
549. "What's the difference here?" (p. 321)  
550. "Which member of the upper classes is your patron? Your  
buddy?" (p. 322)  
551. "You calling me into the ring?" (p. 323)  
552. "What happened?" (p. 324)  
553. "What can I bring you?" (p. 324)  
554. "Want me to tell Barbara?" (p. 324)  
555. "Can you talk?" (p. 324)  
556. "You ready, Sonny?" (p. 324)  
557. "Can you prove it?" (p. 324)  
558. "Where's your dago friend?" (p. 326)  
559. "Want something real to drink?" (p. 326)  
560. "Remember I gave it to you?" (p. 326)  
561. "Worried about juice?" (p. 326)  
562. "Duke, what's the key to success in juice?" (p. 327)  
563. "Feel safe with juice whufers coming?" (p. 327)  
564. "What are you getting at Kai?" (p. 327)  
565. "Duke, how do you feel about Honor Code?" (p. 327)  
566. "Would you tolerate a violation?" (p. 327)  
567. "Kai, what are you doing?" (p. 327)  
568. "Would you report yourself for cheating?" (p. 327)

569. "Have anything to say to the Honor Committee?" (p. 327)  
570. "Do you?" (p. 327)  
571. "How say you, Luther Troth, to these charges?" (p. 328)  
572. "Who you tryin' to be, the first chink Laurence Olivier?" (p. 328)  
573. "Is that cadet in this room?" (p. 328)  
574. "Ting, what the fuck are you doing?" (p. 329)  
575. "What do you mean, yellow soldier?" (p. 329)  
576. "Ready to quit the bottle again, Ting?" (p. 329)  
577. "Hey--you can invite him to dance, but I can't?" (p. 329)  
578. "Recognize anyone, Mr. Marse?" (p. 330)  
579. "Mr Marse, you lend any cadets keys to Bartlett last month?" (p. 330)  
580. "Why's that, Mr. Marse?" (p. 330)  
581. "What happened, Mr. Fors?" (p. 331)  
582. "You go three rounds?" (p. 331)  
583. "Why's he callin' you by first name?" (p. 331)  
584. "Gabe, you ask Mr. Marse for keys to Bartlett and Major Maher's office?" (p. 331)  
585. "Why'd you do it?" (p. 336)  
586. "Didn't you hear me?" (p. 336)  
587. "Sir, you ever feel you're split?" (p. 340)  
588. "Did you protect your men by what you did?" (p. 340)  
589. "What would Confucian scholars think of what you did?" (p. 341)  
590. "Want a soda?" (p. 341)  
591. "You don't get it, do you?" (p. 342)  
592. "Don't you feel anything? A duty?" (p. 344)  
593. "How are you doing?" (p. 344)  
594. "What happened?" (p. 344)  
595. "How soon before you get out of here?" (p. 344)  
596. "What do you think?" (p. 351)  
597. "Pardon me?" (p. 351)  
598. "Am I a bad tutor?" (p. 351)  
599. "You want to take a break? Come back to this later?" (p. 353)  
600. "Toos, where are you?" (p. 353)  
601. "You always hate math?" (p. 354)  
602. "What happened then?" (p. 354)  
603. "That didn't help?" (p. 354)  
604. "Your dad do that to you?" (p. 354)  
605. "But you liked math until he tutored you?" (p. 354)  
606. "What do you mean, 'crazy'?" (p. 354)  
607. "What about him?" (p. 356)  
608. "Do you see your father in front of you?" (p. 357)  
609. "Do you?" (p. 357)  
610. "What do you think of the Immortals?" (p. 358)  
611. "Do you think they are?" (p. 358)  
612. "Why do you think I've spent so much time with you this year?" (p. 359)

613. "Your father really wanted you here, didn't he?" (p. 359)
614. "Sir, who else would give us marching orders in Chinese?" (p. 363)
615. "Didya see Sedgwick?" (p. 363)
616. "Have you thought of being turned back?" (p. 367)
617. "Do you have anything to say to the Academic Board?" (p. 368)
618. "You gonna be okay?" (p. 370)
619. "Vant to go to the college?" (p. 375)
620. "And do vot?" (p. 375)
621. "Why, Sergeant Major?" (p. 375)
622. "Vere you vant to go?" (p. 375)
623. "What do I do with them?" (p. 379)
624. "Who do you mean?" (p. 379)
625. "You mean, like, another girl?" (p. 380)
626. "Yes, Drill Sergeant?" (p. 382)
627. "Knew my son in the Army?" (p. 387)
628. "You going?" (p. 387)
629. "You were friends, right?" (p. 387)
630. "Reverend, have you seen Toussaint LaRue, or Mrs. LaRue?" (p. 387)
631. "Why is that man crying? Isn't he a soldier?" (p. 393)
632. "How are you, sir?" (p. 394)
633. "You're avoiding everyone, aren't you?" (p. 394)
634. "What happened?" (p. 396)
635. "You are nephew to Mr. Shim?" (p. 398)
636. "More crab, Father?" (p. 400)
637. "Kai! What---what is it?" (p. 409)
638. "WHAT CAN I DO NOW!" (p. 409)
639. "What do you know about anything!" (p. 410)
640. "You forgive me, Father?" (p. 414)
641. "Hey, you guys aren't going to jump, are you?" (p. 414)